

# THE ART-UNION.

PAINTING  
SCULPTURE  
ENGRAVING  
ARCHITECTURE  
&c. &c. &c.



EXHIBITIONS  
FOREIGN ART  
PUBLICATIONS  
PROGRESS OF ART  
&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 58.

LONDON: OCTOBER 1, 1843.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

**THE GOVERNMENT SCHOOL OF DESIGN,** Somerset House, will RE-OPEN on MONDAY next, the 2nd of OCTOBER.

**ART-UNION OF LONDON,** 4, TRAFALGAR-SQUARE.

President—H.R.H. the Duke of CAMBRIDGE.  
Vice-President—The Most Noble the Marquis of NORTHAMPTON, P.R.S.

Subscribers of the current year will receive for each guinea paid, in addition to the chance of obtaining a valuable work of Art, an impression of a Line Engraving, by Mr. E. GOODALL, from the picture by CLARKSON STANFIELD, R.A., "Castello d'Ischia," and a series of Twenty-two Designs in Outline, engraved by Mr. HENRY MOSES, from original Drawings, made expressly for the Society, by Mr. H. C. SACS, illustrative of the "Pilgrim's Progress." Several of the Outlines are already engraved, and the Committee invite an immediate subscription, to enable them to make the necessary arrangements for their prompt distribution.

The Engraving from HILTON's "Una entering the Cottage," due to the Subscribers of 1843, may now be obtained at the Office, on presentation of the printed Order, by those who have not already received it.

GEORGE GODWIN, F.R.S., F.S.A., } Hon. Secs.  
LEWIS POCOCK, F.S.A., }  
Sept. 26, 1843.

**TO ENGRAVERS.**—The COMMITTEE of the ART-UNION OF LONDON invite Engravers to send their Proposals for executing in Line a Copperplate ENGRAVING of Mr. O'NEIL's picture, "JEPH-THA'S DAUGHTER," of the size of 23 in. by 19 in., to be completed by January 1846. Specimens to be sent in with the Tenders on Monday the 9th of October. The Committee reserve to themselves the selection of the Engraver whose character and talents are most likely to insure the execution of a work of Art honourable to the Fine Arts of the country and creditable to the Society. The Picture may be seen at the Office, No. 4, Trafalgar-square, between the hours of ten and four.

GEORGE GODWIN, F.R.S., F.S.A., } Hon. Secs.  
LEWIS POCOCK, F.S.A., }  
Sept. 26, 1843.



**ROYAL MANCHESTER INSTITUTION.**  
EXHIBITION OF MODERN PAINTINGS, ENGRAVINGS, SCULPTURE, &c.—Artists are respectfully informed that the Exhibition WILL CLOSE on SATURDAY, the 14th OCTOBER; as soon after which date as possible such Works as may not have been disposed of will be duly forwarded.

T. W. WINSTANLEY, Hon. Sec.

**TO ART-UNIONS.**—The Advertiser is terminating a PLATE in the LINE manner, which is to be DISPOSED OF. The subject is very interesting and of great beauty of Design. Size, 16 in. by 12 in. Address by letter B. W.; or, inquiries made at Taylor's Library, No. 63, Edgeware-road.

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**MR. G. H. HARRISON**, in thanking his friends and pupils for their attendance at his SKETCHING CLASS, begs to announce that he will be happy to meet them on the Winter Saturday Evenings, from Seven until Ten o'clock, to Draw from Models, adapted to the Landscape Sketches made during the Summer.—Further particulars at his residence, 15, Foley-place, Portland-place.

**NOTICE TO PAINTERS, SCULPTORS, and ENGRAVERS.**—The ATELIER, 14, Upper St. Martin's-lane, for the study of LIVING MODELS, will RE-OPEN on MONDAY EVENING NEXT, being the first Monday in October; the studies commence at six o'clock. Artists or amateurs desirous of becoming members, are requested to address a note to the Curator, at the Atelier.

W. B. SANSFIELD TAYLOR, Curator.  
September 25, 1843.

**RAFFAELLE'S CARTOONS FOR SALE.**  
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**THE well-known Copies, by Sir JAMES THORNHILL, of the Celebrated CARTOONS by RAFFAELLE**, now in the Gallery at Hampton Court. These much-admired Paintings embrace the following subjects:—

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2. The Death of Ananias.
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6. The Apostles Healing in the Temple.
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In addition to the above, there will also be sold—1. Painting by Velasquez, of "Rebecca at the Well," from the late Lord Eldon's collection. 2. "The Crucifixion," by Vandyck. And 3. "Christ at the Pool of Bethesda," by Lanfranco.

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## ART-UNION OF LONDON.—SUB-

SCRIBERS are respectfully informed, they can be supplied with FRAMES of superior description for the Engraving, 'Una entering the Cottage,' at prices lower than by any other manufacturer in the Kingdom, by P. GARBANATI, Working Carver and Gilder, 19, St. Martin's-court, Leicester-square. For example—a rich, handsome, ornamented gilt frame, and best flatted glass, £2; a maple frame with gilt inside 3-inch moulding, and best flatted glass, £1 8s.; a gilt bead moulding frame and best flatted glass, £1.—A great variety of Frames on view.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 23, 1843.

Her Majesty's Commissioners having, in the notice issued by them in April 1842, announced their intention of adopting means to enable them to decide on the qualifications of candidates for employment in fresco-painting; having thereupon invited artists to send in cartoons as specimens of their practice in design and composition, and being of opinion that the exhibition of such cartoons, which has taken place, has afforded satisfactory evidence of the ability of many artists in these respects; in pursuance of the plan proposed as aforesaid, now give notice:—

1. That whereas it has been ascertained that frescoes of moderate dimensions can be conveniently executed on portable frames composed of laths or other materials, artists are invited to send specimens of such frescoes to be exhibited, for the purpose of assisting the Commissioners in the selection of persons to be employed in the decoration of portions of the Palace at Westminster.

2. The works are to be sent in the course of the first week in June 1844, to a place of exhibition hereafter to be appointed.

3. The number of specimens to be exhibited by each artist is limited to three. The size of the specimens is to be not less than three nor more than eight feet in their longest dimension. The figures or portions of figures, in at least one specimen by each exhibitor, are to be not less than the size of life. The subjects are left to the choice of the artists.

4. Each specimen is required to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days.

5. Each exhibitor is at liberty to send a cartoon, as a specimen of his ability in design and composition, together with his specimen or specimens of fresco. The mode of execution, subjects, and dimensions of such cartoons are to be in accordance with the conditions specified on those points in the notice issued in April 1842.

6. No ornamental frames to the cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

7. The competition hereby invited has for its object the execution of frescoes for the decoration of the Palace at Westminster. But whereas paintings executed in other methods may be free from a shining surface, and may therefore be considered by various artists to be fit for the decoration of walls, the Commissioners invite such artists to exhibit specimens of the methods in question, under the conditions before expressed, except that with regard to such specimens the dimensions are left to the choice of the exhibitors.

8. The claims of candidates for employment in oil-painting, and in other departments of the art besides historical painting, will be only considered.

9. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

10. Artists who propose to exhibit are requested to signify their intention on or before the 15th of March, 1844, to the Secretary, who is empowered to give such further explanations as may be required relative to the terms of this and of the other notices issued by the Commissioners.

By command of the Commissioners,  
**C. L. EASTLAKE, Secretary.**

## NOTICE.—PATENT RELIEVO LEATHER

HANGINGS and CARTON-TOILE OFFICE, 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and CO., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Foliage, Pateras, Busts, Mouldings, Book Covers, Album Covers, Screens, &c. &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufactures.

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\* \* The method of using the Creta Lævis is taught by Mr. W. H. Kearney, member of the New Water-Colour Society.

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## THE ART-UNION.



LONDON, OCTOBER 1, 1843.

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## NOTES ON BRITISH COSTUME.

## PART THE FIFTH.\*

BY FREDERICK W. FAIRHOLT.

## THE TUDORS.

CLERICAL costume during the reign of Henry VII., who was a good Catholic and a liberal benefactor to his church, remained exactly as it has already been described in our previous notices. The church, unused to the fluctuations of fashion, richly endowed, and firmly established, admitted of no change in a costume which it had adopted with a mystic reference to its tenets; and to which it added nothing but splendour of decoration as it increased in wealth and power. During the early part of the reign of his son and successor, while Wolsey retained his ascendancy, it even increased in power, the clergy holding, in most instances, the most influential offices in the state, whether at home or abroad, as counsellors or ambassadors. Perhaps at no period of its history in this country did it enjoy more temporal advantages than on the eve of its fall. The progress of the opinions of the followers of Wickliff and the other early reformers served but to increase its power, and the murmurs of irreverence and opposition (which were sometimes forced from good Catholics) offered a pretext for the rigorous exercise of laws against heresy—precluding all liberty of thought and expression of private opinion; and placing the lives of all who dissented from its tenets at its disposal. The death of Wolsey was the death of this power, which was undermined by the actions of those who wielded it. Their love of secular fashions and amusements when abroad, contributed in no mean degree to break down the barriers of ex-

clusiveness they so evidently wished to preserve; and increased the complaints against their luxury in apparel which had been heard—since the days of Chaucer; and had by this time forced itself on the notice of the superiors of the church, who, in a synod or council of the province of Canterbury held in St. Paul's in February 1487, condemned their imitation of the laity in their dress when not absolutely officiating, and allowing their hair to grow so long as to completely conceal the tonsure. This censure of the convocation was followed by a pastoral letter of the primate, in which the clergy were solemnly charged not to wear liripipes, or hoods, of silk, nor gowns open in front, nor embroidered girdles, nor daggers, and to keep their hair always so short that everybody might see their ears.\*

The Reformation produced a change in the costume of the clergy, and deprived it of its symbolical meaning and consequent form, discarding all that was peculiarly the feature of the Church of Rome. This change would appear, however, to have gone on gradually with the rejection of the many observances and ceremonies held by that church; from an examination of the little that remains to us, by which we may endeavour to fix the alterations of a fluctuating period. The woodcut title-page to Cranmer's Bible, printed in 1539, which is said to be designed by Holbein, and is an excellent authority for the costume of the period, in one of its divisions depicts Henry on his throne giving these Bibles to Cranmer and Cromwell for distribution among the people. Cranmer, and his two attendant chaplains, are habited in long white gowns to the feet, over which are worn plain white surplices reaching to the calf of the leg, and having full sleeves; a black scarf (apparently adapted from the stole) gathered in folds round the neck, hanging down at each side of the breast, and reaching a little below the waist. The portrait of Cranmer in the British Museum may be cited as a good example of the costume of a church dignitary at this period, as well as the not uncommon portraits of the reformers of his time, one of which has been selected as a fair sample of the rest. It is copied



from a rare portrait by J. Savage, of Hugh Latimer, who was burned 16th of October, 1555. And the portrait is at once characteristic of the man and the scholar. He wears upon his head a cap which would appear to have been a great favourite with the learned in general, for we constantly find them in portraits of clerical characters and students. The flaps fall round the neck, and are fixed over the eyes in front, although they most commonly appear without this flap over the forehead and spread above it much like the "city flat-cap" already described. A close cas-

\* Wilkins, Concilia.

sock of dark stuff envelops the body, and it is open in front, displaying at the neck the edge of the shirt beneath, which in other portraits is more distinctly shown,\* with its embroidered edge and narrow falling collar. A leather girdle encircles the waist, at which hangs a book bound expressly for a scholar's use, the leather covering being allowed to hang some length beyond the boards which it covered, when it was gathered in a knot or ball, which, being tucked under the girdle, allowed of convenient carriage and constant reference at all suitable opportunities. On his breast repose his spectacles, which at this period were of large size, and rested upon the cheeks and nose, without any side-bars to secure them to the sides of the head. He wears also a full black gown open from the shoulders, and having wide white sleeves with black cuffs, much resembling in everything, but ruffles at the wrist, the gowns still worn by our bishops.



The group of figures here engraved are selected from the drawing of the funeral procession of Queen Elizabeth, believed to be by the hand of William Camden, the great antiquary, and engraved in the third volume of the "Vetusta Monumenta." They represent the gentlemen of the Queen's chapel, and are curious inasmuch as they exhibit a strange mixture of Popish, Protestant, and secular costume. Thus they wear the white gowns and surplices of the Protestant Church beneath the richly embroidered cope of the Catholic one, with its border of canopied saints, modified in one instance by a row of Tudor badges, the portucullis, rose, lion, &c. The secular portion of the dress contrasting strangely with all this, and crowning all with the fashionable ruffs and hats of the day, which had already over-excited the ire of good master Philip Stubbs!



The costume of the legal functionaries during the early part of the present period may be seen in the above engraving, copied from the very curious painted table formerly kept in the King's

\* Continued from page 187.

\* That of John Jewel, Bishop of Salisbury, who died 1573, may be cited as an example.

Exchequer, and which recorded the standard of weights and measures, as fixed in the twelfth year of the reign of Henry VII. These gentlemen wear close caps or coifs of very ancient form, similar ones being frequently seen in illuminations of the time of Edward I. One of them wears a tippet edged with fur; the shoulders of the other is enveloped in a hood, which displays its interior lining. Their gowns are capacious, and are open at the sides only, and are lined with furs throughout. This curious table was copied and engraved by the Society of Antiquaries, and is published in the first volume of their "Vetusta Monumenta," where may also be seen another curious picture, representing the court of wards and liveries in full council assembled, and in the act of adjudicating; the lawyers wearing similar coifs to the two engraved above, but otherwise varying in their costume. The picture is supposed to have been executed about 1585, and accurately displays the legal dress as worn about the end of the period of which we are now treating.

Holbein's picture of 'Henry VIII. giving the Charter for Bridewell Hospital to the Mayor and Aldermen,' may be cited as a good authority for the costume of civic functionaries at this period; and the portrait of Sir Robert Bowes, Master of the Rolls, who stands on the King's left, may afford an intermediate authority for legal costume to those already cited. The same artist's great picture of 'Henry VIII. granting a Charter to the Barber-surgeons,' still preserved by that body in their hall, in Monkwell-street (a painting that richly deserves a pilgrimage from all lovers of Holbein and his art), will also afford material for the costume of the "Gentlemen of the Faculty," during the reign of the burly King.

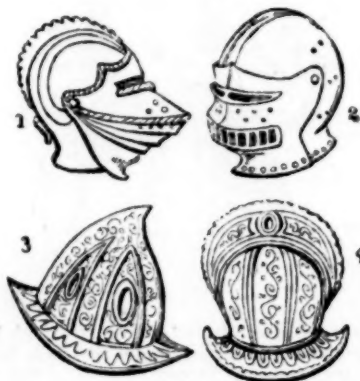


The variation of form that the armour of the English knight underwent during the period of which we now speak, may be best understood by carrying it on from the last engraved specimen in these notes, that of the Earl of Warwick (p. 107). The effigy above given is that of Sir Thomas Peyton, in Isleham Church, Cambridgeshire. He died during the short reign of Richard III., about a year before the accession of Henry VII., but so short a period anterior to that of which we are treating, that his effigy may be given as a good example of the armour of the early part of the reign of Henry VII. The plate-armour of this period had assumed its most grotesque form, visible in the enormous fan-like elbow-pieces worn by Sir Thomas. Large ribbed pauldrons cover the shoulders, varying from those

worn by the Earl of Warwick in being so ribbed as if they were formed of overlapping pieces of moveable plate. The breastplate is globular and narrow at the waist, which generally appears to have been pretty tightly confined. The richly-ornamented girdles are discarded, and the sword generally hangs in front, a peculiarity distinctive of this period; the dagger retaining its place at the side. *Taces*, or *tassets* hung around the hips, from the lower edge of the breastplate, in the form of encircling rows of steel flaps, generally secured at the sides by buckles and straps, appended to which by the same security were the *garde-de-reins*, which covered the back from the waist behind. Over the thighs, hung the *tuilles* or *tuillettes*, which were secured to the lower edge of the *tassets* by buckled straps, and which are very clearly seen on the effigy above engraved. *Cuisses* covered the thighs, and *jambes* the legs; the *genouillères*, or knee coverings, spreading on the outer side of each knee into the shape of esclop shells; the *sollerets*, or steel shoes, being formed of flexible overlapping plates of steel, to which the spurs were rivetted, or secured by straps. Sir Thomas wears his hair close cropped round the head above the ears, and wears neither moustache, beard, nor whisker, such being the usual fashion of the day.

During the tournament the knight generally wore additional pieces of armour for the defence of the neck and breast. These were the *voilante-piece*, which covered the lower part of the helmet; the *mentonnière*, a similar defence for the chin, which was also worn over the helmet, the lower part of which it covered as well as the neck; and the *grande-garde*, a large piece of plate-armour which covered the left shoulder and breast, and was fastened upon the breastplate by screws.

During the reign of Henry VII. the armour became richly decorated and fluted, and the tabard embroidered with the arms of the knight, was generally dispensed with, in order that the beauty of its decoration should be seen and appreciated. Plates called *passe-gardes* were affixed to the shoulders, rising from them perpendicularly at the sides of the head to guard the neck from the thrust of a lance, and turn its point when directed there. The toes of the *sollerets* were generally broad, following, as usual, the fashion of the shoes then generally worn. The helmets took the form of the head, having frequently flexible overlapping plates of steel that protected and covered the neck; these helmets were termed *burgonets*, as they were invented in Burgundy; one of these forms fig. 1 of the selection



here engraved. It partakes a great deal of the character of the singular one worn during the reign of Richard II.\* A serrated ridge stands up from its summit, the plume of feathers that arose from the apex of the helmet previously, being exchanged for a long flowing plume that was inserted in the pipe affixed to the back of the helmet, and streamed down the back of the

\* See the cut, part 3, p. 34., fig. 1.

wearer to the waist, or lower. Fig. 2 is a *burgonet* of a simpler form, which very clearly shows the conveniences adopted for seeing and breathing.

The military costume of Henry VIII.'s reign may be seen by referring to the plates in the first volume of the "Vetusta Monumenta," where is engraved the Roll in the College of Arms that depicts the procession and tournament held at Westminster in 1510, the first year of the reign of Henry VIII., in honour of Queen Katharine, upon the birth of their infant son Prince Henry. The paintings at Hampton Court of Henry's embarkation at Dover, the meeting of him and Francis I. in the Field of the Cloth of Gold; the meeting of Henry and Maximilian; and the Battle of the Spurs; will abundantly supply authority for the dress of nearly every grade in the army.

In the Tower of London is preserved the suit of armour presented to Henry VIII. by the Emperor Maximilian, commemorating his marriage with Katharine of Arragon, whose badges with those of her husband, are engraved upon it, with their initials united by a "true-lovers-knot." It is the most interesting suit of the period in existence, and is elaborately ornamented and covered with engravings from the "Lives of the Saints," which form a series of plates in the twenty-second volume of the "Archæologia." The great novelty exhibited in the armour of the period being the *lamboys*, or steel skirts that usurped the place of *tassets* and *tuilles*, and covered the body from the waist to the knee in fluted folds like the skirts of a tunic, sloped away before and behind to allow the wearer to sit in the saddle.\*



The cut of the foot soldier here engraved, from Skelton and Meyrick's work on "Ancient Arms and Armour," exhibits the usual amount of plate-armour worn by them, which consisted of a breast and back plate, from which were appended long *tassets* or *cuisse*s of overlapping steel flexible plates which reached to the knee. The wide sleeves, and bonnet slashed and puffed, and ornamented with an enormous plume of feathers, show—

"—those remnants  
Of fool and feather that they got in France."†

\* The series of woodcuts by Hans Burgmair, known as the "Triumphs of Maximilian," will furnish other authorities; and the old pictures formerly existing at Cowdray, of the 'Siege of Boulogne,' and the 'Departure of Henry VIII. from Calais, July 25, 1544,' engraved by the Society of Antiquaries. So that there is abundance of material for the artist.

† Shakspeare's *Henry the Eighth*, act. 1, sc. 3.



Of the two figures here engraved, the first (who has his back turned towards the spectator) is one of the guards of Henry VIII., and is copied from the picture of 'the Field of the Cloth of Gold' at Hampton Court. The Rose and Crown is embroidered on his back. The other figure is copied



from the picture of his embarkation at Dover, also at Hampton, and has been selected for the purpose of showing the sword and buckler appended to the waist, and which, clashing together in walking, gave the name of "swash-buckler" to the braggadocios of the period. The occasional exercise with these weapons was enjoined to civilians, and sword and buckler play formed the usual relaxation of the London apprentices on ordinary occasions.\* They were formed of wood covered with leather, and strengthened by large nails or studs of metal.

During the reigns of Mary, Edward VI., and Elizabeth, the armour, except during the joust or tournament, seldom reached below the knee, like that of the soldier engraved above; the breastplates were of a similar form, but sometimes very long in the waist. The arms were defended by rerebraces and vam-braces, as the defences above and below the elbow were styled, but foot soldiers frequently appear without them. They wore helmets of the old form, with visors occasionally, but most frequently appeared in morions during the reign of Elizabeth, of the form exhibited in fig. 3 of the group engraved above. Towards the latter end of her reign the *combed* morion generally prevailed: it obtained its name from the raised serrated piece at top something like a cock's comb with which it was ornamented. A specimen forms fig. 4 of the group just alluded to.



Beards having again become fashionable during the reign of Henry VIII., were considered of importance during that of Elizabeth, when each class of the community trimmed after a fashion indicative of his pursuits: at least such was the

\* The disastrous outbreak known as "evil May-day," began by the interference of a magistrate with two apprentices, who were thus "playing at bucklers."

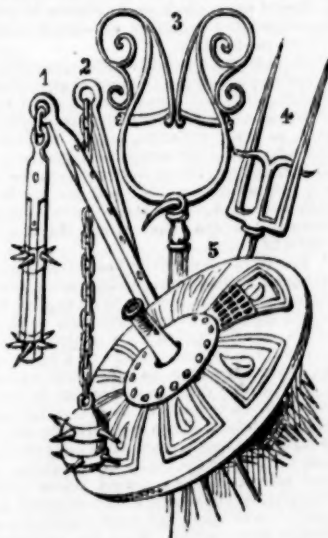
general rule. While the churchman wore a long beard and moustaches that flowed on the breast, and was known as the *cathedral beard*, the soldier wore the *spade beard* and the *stiletto beard*, equally indicative of his calling. These beards were so called from their fancied resemblance to these weapons, and specimens from military portraits of the period form figs. 1 and 2 of the group above. Shakspeare, in his *Henry the Fifth*, act 3, sc. 6., makes *Gower* exclaim, "What a beard of the general's cut, and a horrid suit of the camp, will do among foaming bottles and ale-washed wits, is wonderful to be thought on!" An old ballad in "*Le Prince d'Amour*" says—

"Now of beards there be  
Such a company,  
Of fashions such a throng,  
That it is very hard  
To treat of the beard,  
Though it be ne'er so long.

"The soldier's beard  
Doth match in this herd  
In figure like a spade;  
With which he will make  
His enemies quake  
To think their grave is made.

"The stiletto beard,  
O, it makes me afraid,  
It is so sharp beneath:  
For he that doth place  
A dagger in his face,  
What wears he in his sheath?"

Fig. 3 shows another variety of the stiletto beard, being arranged in a double tuft or point on the chin. Fig. 4 might do well for *Falstaff* himself, for here we have the "great round beard like a glover's paring knife," by which he was known, and which was a common fashion with military men during the reign of Henry VIII., as we see in the foot soldier already engraved. It looked sufficiently formidable, and took least trouble in trimming and dressing. Those who were very particular sometimes dyed the beard; and in *Lodowick Barry's* comedy of *Ran Alley*, 1611, one of the characters asks "What coloured beard comes next my window?" receiving for answer, "A black man's, I think." To which comes the response, "I think a red, for that is most in fashion." In *Ben Jonson's Silent Woman*, the barber exclaims, "I have fitted my divine and canonist, dyed their beards and all."



Of the military weapons now in use the group here engraved exhibits the most curious. Fig. 1 is the military flail, the pole and flail being of wood, strengthened with iron, and having two formidable rows of spikes surrounding it. Fig. 2 is the morning-star, a ball of wood encircled by bands of iron in which spikes are inserted; it is appended to a pole by an iron chain. It was

sometimes *jocularly* (!) termed a "holy water sprinkler," the way in which it scattered blood when it touched a vulnerable part suggesting a similarity to the sprinkling of holy water in the Catholic Church. Both these weapons were used by footmen in attacks on cavalry, from the time of the Conquest to that of Henry VIII.; they are probably of eastern origin, and did frightful execution when wielded by a powerful arm. The ball was sometimes affixed to the summit of a staff, and thus became a sort of mace, for horsemen, very efficacious in destroying armour. Fig. 3 is a singular contrivance for giving a footman an advantage in a conflict with a mounted soldier. The central pieces of flexible steel that form the letter V are springs that allow free passage when forcibly pushed against the neck of the rider, enclosing it immediately when they spring back, and thus allowing him to be easily dragged down. They were termed "catchpoles," and from their general use in apprehending felons, or escaped prisoners, the term became applied to the civil officers who carried them, a name that survived their use, and was familiar when its origin was unknown. Fig. 4. is the military fork: the hooks were used to catch at a bridle; the prongs, having a sharp edge, to cut them; and they were also of use as a defensive weapon in an attack of horsemen, who might be prevented from a too near approach. Fig. 5 is a target or shield, with a matchlock gun in the centre, which the soldier using could fire behind the shield, taking his aim through the grating immediately above. They are mentioned in the Tower inventories of the reign of Edward VI. as "Targetts, stelde, with gunnes," of which 35 are said to be kept there. The shields were faced with steel.



Fig. 1 of the above group is a halbert of the time of Henry VII. They are mentioned as early as the reign of Edward IV. Their use became pretty general during this reign, and they were always carried by yeomen of the guard during the reign of Henry VIII.; not finally getting into disuse among troops until after the accession of George III., and being still seen on state occasions. They were frequently elaborately ornamented on the head with figures and scroll work, and added essentially to the pomp of a royal or noble "progress." Fig. 2 is a halbert of the reign of Henry VIII.; the cutting edge formed into the shape of a half-moon; the curve sometimes took an outward direction, as may be seen in the cuts of soldiers of the period already given. The staves were sometimes covered with velvet and

studded with brass nails, a tuft or tassel of silk being affixed at the junction of the staff and the head. Fig. 3 is a pike, a weapon of common use during the period of which we are now speaking: they were an adaptation to infantry of the ancient spear carried by cavalry for many centuries previous. Fig. 4 is a partisan of the time of Henry VIII.: the side blades were sharp on both edges similar to those on the ancient bills or spetums.\* Figs. 5 and 6 are the sword and dagger of James IV. of Scotland, who was killed at Flodden, and are preserved in the Herald's College: they show the guards at the handle that now came into use. During the reign of Elizabeth these heavy swords, however, became generally disused, giving way to the lighter rapier, its convenience being very apparent when contrasted with that worn by Sir Thomas Peyton, recently described. Rapiers were introduced by a noted desperado, one Rowland Yorke; and although welcomed as a dress sword by the young gallants of the day, were rarely adopted by the elders of the community. Shakspeare, in the *Merry Wives of Windsor*, act 2, scene 1, makes *Shallow*, with an old man's love for the weapons of his youth, answer *Page's* remark, "I have heard, sir, the Frenchman hath good skill in his rapier;" with "Tut, sir, I could have told you more. In these times you stand on distance, your passes, stoicades, and I know not what; 'tis the heart, Master *Page*; 'tis here, 'tis here. I have seen the time, with my long sword I would have made your four tall fellows skip like rats." In Porter's comedy of the *Two Angry Women of Abingdon*, one of the characters, in a strain of complaint, exclaims—"Sword and buckler play begins to grow out of use; I am sorry for it; if it be once gone, this poking fight of rapier and dagger will come up; then a good tall sword-and-buckler man will be spitted like a cat or a rabbit." Fig. 7 is one of the poleaxes of the guard of Queen Elizabeth, preserved in the Tower Armory (where specimens of all these implements may be seen): it is an adaptation of the spear and horseman's hammer, for the use of the infantry.

Such were the more important military novelties of the Tudor era. Firearms will come in for a full share of attention during the next period, by which time they may be considered as having reached a high degree of perfection.

[The Stuart dynasty will form the next division of these notes; and, in order that it may be fully illustrated, the same extra amount of space will be devoted to it that has been devoted to that of the Tudors.]

## FRESCO PAINTING.

### MR. WILSON'S REPORT.

We gave, in our last, the report of the Architect, Mr. Barry, "as to internal decorations, addition to building, and local improvements." We propose this month to publish part of Mr. Wilson's "Report,"† a document in which every artist must feel deeply interested; but every line of which is essential to those who design to compete for the honour of decorating the Houses of Parliament, or to pursue a branch of Art to which we have been, hitherto, strangers.

Although we consider it our duty to devote considerable space to this subject, we are still compelled to omit some portions of the document; and as the least important (if any part of it can be so described) we pass over the whole of the commencement of the Report (extending to seven pages), which treats of the early history of the Art, and contains elaborate remarks, commenting upon and explaining the following preliminary passage:—

"Pictures then are found on three kinds of wall: on the ashlar walls of Gothic edifices, on the brick

\* See the specimens engraved in No. 23, p. 167. A mistake occurs in describing fig. 5 of the first group on that page: it is a bill of the time of Henry VI., and not of Edward VI.

† C. H. Wilson, Esq., Director of the Government School of Design at Somerset House, was, in the course of the last year, employed by her Majesty's Commissioners on the Fine Arts to proceed to the Continent to collect information relating to the objects of the Commission. Having been furnished with the necessary instructions, he left England in August, and returned in January last.

walls of buildings of different dates, and upon coarsely-built rubble walls of different kinds. To these are to be added frescoes on lath, of which there are many examples in different parts of Italy."

Omitting, then, the observations on "Ashlar Walls," "Brick Walls," "Rubble Walls," and "Frescoes on Lath," we give entire Mr. Wilson's remarks on that matter of most vital consequence—

### MORTAR.

"It is not possible to make many observations on the mortar on which mural pictures of the period before referred to are executed, as, fortunately, there are not a great number which are in such a state of dilapidation as to permit a particular examination of them in this respect. The majority of these pictures are painted, as is well known, upon an intonaco composed of lime and sand. It is evident that there was a diversity of opinion with regard to the quantity of sand to lime to be used; and the same diversity of opinion exists amongst the modern frescant. From such examination as it was possible to make, it appears certain that those frescoes have stood best in which it is apparent that there is a considerable proportion of sand in the lime; and I am disposed partly to attribute the bad state of the frescoes by Correggio in the Duomo of Parma to his having used what is called a rich intonaco (that is, with a small proportion of sand), and the faintness of the colours is perhaps to be attributed to the same cause.

"A number of mural paintings are executed upon an intonaco formed of lime and marble dust; these, however, are not frescoes, but distemper pictures; that is, pictures which, although in many instances commenced in fresco, yet were finished in distemper. Pictures of this description are also found upon intonacos of lime and sand; and if at first the practice may have arisen from necessity, it appears to have been continued afterwards from choice, even after complete works in pure fresco had been executed.

"The Signor Marini, of Florence, an experienced fresco-painter, is of opinion that the pictures by *Avanzi*, in the chapel of S. Giorgio, at Padua, are frescoes. This artist flourished in 1370.\* The mural works of Fra Beato Angelico, and of *Gozzoli*, are certainly commenced in fresco, and finished in distemper. That they were commenced in fresco is proved by the existence of joinings in the plaster at certain intervals; but that they were not finished in the same manner is quite evident, for these joinings are at such a distance from each other, that we must suppose the artist elaborately finishing several figures the size of life, or nearly so, in one day, which is manifestly impossible. This subject may be further considered in treating of distemper-painting.

"There is nothing to be learnt, apparently, from old Italian plastering. In point of execution, it is surprising that such careless work could ever satisfy the artists. The Venetians have shown themselves, in many instances, clumsy plasterers beyond all others; the works of *Pordenone*, especially, exhibit the rudest workmanship, the surface being very uneven, and the joinings of the intonaco which mark the different days' work being very carelessly executed: such is also the case in the frescoes of *Titian*.

"The Germans carefully teach the propriety of making all cuttings and joinings in the plaster at outlines, where it is possible to do so; but some of the old masters paid little attention to this rule. *Andrea del Sarto* frequently makes joinings at some distance from the outline of a figure, following, at the same time, no other outline; and this he has evidently done to enable him to paint in a little of the background at the same time with the figure, and whilst it was wet. *Gaudenzio Ferrari* has adopted, in some cases, the same practice. At times we find in the works of the above, and of other artists, joinings carried across limbs and other parts of pictures in a very awkward way, the result of carelessness and want of thought; and the effect is disagreeable. With the exceptions just mentioned, the rule of cutting at the outlines is supported by the practice of all schools.

"The carelessness of the Venetian artists and plasterers has been adverted to; the Florentine practice is better, but still far from presenting, in many of the early examples, sufficient attention to the preparation of the surface. If the wall was even,

\* It is also the opinion at Florence that the still earlier pictures by *Spinello Aretino*, in S. Miniato, are frescoes.

the plaster was made even, but if the wall was altogether the reverse, the plaster was allowed to be so also; and it is only in the works of later masters that we find this workmanship so attended to as to secure an even surface: the frescoes of *Allori* in S. Lorenzo and in the Palazzo Vecchio are models in this respect. It was the practice of *Allori* to make his cuttings at a very acute angle with the wall; which plan is, however, with much reason, objected to in modern practice.\* In Rome, it has been already noted, that the frescoes by *Raffaello* in the Stanze of the Vatican are, unfortunately, specimens of bad plastering; those by the same immortal artist in the Farnesina are much better in this respect.

"The Cavaliere Agricola obligingly showed me some pieces of plaster from the ceiling of the third Loggia, painted by *Giovanni da Udine*, which, from their damaged condition, it had been impossible to retain in their places in making the repairs. These specimens exhibited three coats of plaster, differently prepared; the first (that next the lath) was of lime and coarse sand, and was one quarter of an inch thick; the next, of the same thickness, was of lime and pozzolana; and the last, or intonaco, was of lime and marble dust, by no means very finely pulverized.

"This corresponds with the arrangement in ancient examples, from which it is evidently imitated. In the Baths of *Titus* examples will be found—first, lime and coarse sand, one half-inch thick; then lime and pozzolana, of one inch in thickness, in which, however, there is an admixture of sand and pounded brick; the last and upper coat is of lime and pounded marble. It will be found that this, as regards the two last coats, is the identical preparation which is so commonly used in Italy for floors, under the name of Venetian pavement, except that in the latter the fragments of brick in the substratum and the fragments of marble in the superstratum are much larger.

"It is also quite plain, from the size of the fragments of marble in the specimens of ancient plaster, both in the Baths of *Titus* and at *Pompeii*, that the wall could not possibly be brought to a smooth surface either with the trowel or float; it must have been allowed to dry, and was then polished. It follows that in walls of this description the red, yellow, and other tints with which it was painted, must have been subsequently applied, and had nothing of the nature of fresco, an art which, however, is apparently exemplified in ancient examples, for instance, in the *Nozze Aldobrandini*.

"It may be generally stated, without adducing other examples of this period, that where the plastering is uneven the ruin of the fresco, or its serious injury, is the result, whilst those frescoes which have smooth and even surfaces will be found to be generally in good condition; and the most perfect specimens, in point of workmanship and preservation, are the frescoes of the *Caracci* and of their scholars. These, in the majority of instances, are quite perfect, and may be quoted as triumphant specimens of the durability of this mode of painting.

### THE EXECUTION OF THE PICTURE.

"From the consideration of the masonry and plastering, I proceed to that of the execution of the picture; and first of the outline. The history of this process, as observable in the works of Italian artists, is of great interest. We find that, whilst several mechanical modes of outlining (fully described in the first report) were adopted for fresco, each artist used these means in his own peculiar way, little influenced, apparently, by any received rule; and, as every artist commonly adheres to his own method, the execution of the outline may assist in deciding on the authorship of a work of Art.

"The practice of indenting the plaster with a point or stylus is very ancient, and we find that the figures painted in Etruscan tombs were thus outlined, that is, the point was used to mark the external outline of the figure only. It was employed by the early masters, at the revival of Art in Italy, precisely in the same way in outlining their works in distemper on panel; thus *Giotto* drew, and his followers; and we find the same practice followed in the Siennese school, with a singular exception, which is, that the figure of the *Madonna* is en-

\* It brings the lime or intonaco of the next day to so sharp an edge that it becomes difficult to spread it, and it is apt to dry too fast. The Germans cut at a much less acute angle, and the Florentines make the cut perpendicular to the wall.



tirely marked in with the stylus, that is, not merely the external outline, but the outlines of folds in the drapery are drawn in in the same manner; and a notice of this practice, confined to the school of Siena, is useful, as it establishes a clear distinction between the early pictures of that school and those of the contemporary Florentine masters.\*

"At a later period of tempera-painting (referring at present to easel pictures) the point was used in every part of the picture, as is exemplified in the works on panel of Fra Beato Angelico. It then came to be used, when oil was introduced, in the backgrounds only, which proves that the grounds for oil-painting were of the same nature as those previously in use for painting in distemper,† that is, of whitening.‡

"It is very remarkable that, whilst the point was used in distemper-pictures on panel, it rarely was in those of the same period on walls. It is never found in mural paintings by Cimabue, Giotto, Oragna, or Benozzo Gozzoli, but was employed by Fra Beato Angelico in the architectural backgrounds only of the paintings in the chapel of Nicholas V. in the Vatican; in this case he may have pounced in his outline with a cartoon, and then have ruled in the lines of his architecture; but, as these lines are carelessly drawn down through the figures, an objection may be started to this theory, as the pounced outline of the figure would easily show where to stop. In Masaccio's frescoes in the Carmine the lines of the architecture are put in with the point, whilst the figures are not. It is very difficult to suppose that after the background was thus outlined the figures were drawn in with the brush only. It is true the head of Masaccio in fresco, which exists among the portraits in the Florence Gallery, is merely drawn in with the brush; but this does not prove that the outlines of entire pictures containing many figures were so executed.

"If cartoons were used in these earlier times, what could be the object of the curious practice of outlining in a rough and free manner on the last coat of plaster laid on previous to the intonaco itself? This is exemplified in all the frescoes by Benozzo Gozzoli in the Campo Santo at Pisa:‡ wherever the intonaco has fallen down, the outline of the composition is seen marked in with red; and I was informed by Mr. Gibson, R.A., that in Sta. Croce, in Florence, there are examples in which not merely the outline, but also the colours are sketched in.

"It has been supposed by some, that these outlines were intended as a guide to the plasterer in spreading the intonaco, but in no case do the joinings in the plaster coincide with them. If we suppose that the composition was thus sketched in to enable the artist to judge of the proper proportions and positions of the figures, what then was the use of his cartoon in this respect? It would have been more easy to place it against the wall, as is now frequently done. ||

"It is not easy to explain some of these facts, nor does the question much affect modern practice; but the subject is not without interest as connected with the early history and practice of Art. The solution that the figures were freely and readily drawn in with the brush after the architecture had been drawn in with a ruler and point, it is not easy to accept; it implies a certainty and readiness in drawing which it is hardly possible to conceive; and yet this readiness seems asserted in the O of Giotto, who, on the occasion when he drew

\* I had an opportunity of making use of this observation in Rome, in the case of disputed pictures, and it excited some attention and debate, both amongst distinguished artists and amateurs.

† The stylus was thus used by many of the great masters: by Perugino in his architectural backgrounds; by Fra Bartolomeo, Mariotto Albertinelli, and others.

‡ The Signor Pacetti of Florence, who has carefully studied this subject, says that the grounds on which old paintings, whether in distemper or oil, were executed, were formed of a fine whitening called "gesso da oro." This is said to be a product of Tuscany, and is unquestionably much finer than any whitening used in other parts of Italy, or in this country. It was mixed with a weak size made from parchment shavings, and could be drawn upon with a point with the utmost facility. The fact that these pictures were so drawn proves the softness of the ground.

§ Confirmed by Cennini's description (see "Trattato della Pittura," pp. 53, 60).

|| In the passage before quoted, Cennini does not speak of any cartoon.

it, seemed desirous of exemplifying the perfection with which he could outline with the hair pencil; and the practice is exemplified on a small scale, by Andrea del Sarto, by whom there exists in the Academy at Florence a small fresco, the architecture of which is ruled in with a point, and the figures are certainly put in with the brush only; whilst the habit of making alterations in the outlines of his figures in larger compositions does not say much for the careful preparation of cartoons on the part of this artist.

"It is very easy to determine by examination whether the point has been used with or without the intervention of a cartoon: in the first case the line is smooth; in the last sharp, and having a ragged edge.

"Luca Signorelli seems to have been the first artist, or amongst the first, who used the cartoon and point in the manner followed and recommended by the Germans; but it will appear that this mode, however convenient, may in some cases be objectionable.

"Another mode of outlining, that is by pouncing, was extensively adopted; this method, as well as the last-mentioned, of course implies the preparation of a large cartoon; and there was still another mode, or rather union of the modes above alluded to, viz., the outline was first pounced, and then, the cartoon being removed, the forms were retraced with the stylus; this is the practice of the modern Italians, and although imposing names may be quoted in support of it, an uncertain and feeble outline is the result; and besides, in sudden turns it breaks out bits of the plaster, leaving unsightly holes in the picture.

"A few instances may now be given of the different modes of marking the outline adopted by different masters. Luca Signorelli carefully marked in every necessary outline. Andrea del Sarto also used the point. Pinturicchio used it in his works at Siena and Spello. Although the absence of the use of this instrument is no proof that mural pictures are not fresco, its use is a certain proof that they must be so, showing that the line was wet when the outline was put in, as any attempt to draw with a point on dry lime would merely make a series of ruts with broken edges. The fact that Pinturicchio used the stylus at Siena proves beyond a doubt that, however much these pictures may be finished in distemper, they were begun in fresco.

"The practice of Luini may be mentioned as showing his facility in fresco-painting. In his faces the features are merely indicated by straight lines. On such careless outlines he painted female heads, the beauty of which never has been excelled.

"Razzi the Siennese, of a still more impatient spirit, dashed in a few lines on the wall, indicating the places of his figures rather than outlining them. He trusted to his facility with the brush, and is often very incorrect in his drawing; still the exquisitely beautiful female faces painted by him in S. Domenico, at Siena, are entirely produced by the brush, the outline previously laid in with the point being out of all proportion; thus the point of the nose and mouth of the St. Catherine, as outlined, are fully half an inch below the same features as finished in the painting.

"The Venetian masters were by no means careful. Titian seems to have taken little pains in preparing the outline in his fresco pictures, which he seems hardly to have painted *con amore*, although in many respects they bear the impress of his genius. Pordenone used the point, and in some places where he appears to have changed his mind, he has taken the first thing that came to hand to make an outline—perhaps the end of his mahl-stick, or the point of his dagger: thus breaking out lumps of plaster, and producing irregularities in the surface which he never seems to have thought it worth while to have mended again.

"Innocenza da Imola offers in his practice a striking contrast to that of the artists mentioned: he puts in every hair and wrinkle with the point, before beginning to paint.

"It might be supposed that the spirit of Buonarroti may have shown itself in the vigorous and impatient marking of his outline, but such is not the case; he adopted the slower process of pouncing. There are no marks of the stylus in the 'Last Judgment.' The remarkable distemper picture attributed to him, which hangs in the Tribune at Florence, is drawn in with the point; the 'Fates'

in the Pitti are not, neither is it seen in any frescoes of his which I could closely examine.

"Pietro Perugino pounced all his outlines, and so did his great pupil Raffaele; but his pupils again followed each his own fancy in this respect. The following facts as to the frescoes in the Stanze, may be interesting, and, when taken in conjunction with other differences in the colour and mode of painting, may not be without value in considering these pictures with reference to the different hands employed in painting them. The stylus is nowhere used in the 'Dispute of the Sacrament,' nor in the 'School of Athens,' except in the drapery of Hippias, where the artist has made an alteration in the folds. In the 'Parnassus' there is no use of the stylus, save in the robes of Homer and Tasso, probably therefore painted by a pupil, who followed his own system of outline. In the 'Heliogorus,' 'Attila,' 'Mass of Bolsena,' and 'Peter Delivered from Prison,' the point is not used, except in putting in the moon in the last picture. The 'Incendio del Borgo' has first been pounced, and then outlined with a very sharp point on the wet plaster; the picture of the 'Oath of Leo III.' is outlined in the same way, and so carelessly, that the plaster is broken out in parts: these two pictures are in this respect a striking contrast to the others. Giulio Romano did not use the point in his 'Battle of Constantine with Maxentius.'

"Raffaele did not use the point in his fine works in the Farnesina, and the advantage is obvious; those beautiful creations would have been injured by its use, for whilst its convenience makes it very proper to use it in works removed to a considerable distance from the spectator, it never should be seen in those which are nearer to the eye, especially if the light comes from the side.

"In the Loggia the outlines of the ornaments bounded by straight lines are put in with the point and ruler, without the intervention of a cartoon; all other lines are apparently pounced, but on minute examination I found that they were pricked on the plaster. It is not easy to understand why so tedious a process was adopted.\*

"The Caracci and their pupils sometimes used the stylus, but in the great majority of the works left by them in all parts of Italy they preferred the spolvero or pouncing bag.

#### PAINTING.

"In studying the Art of fresco-painting, it is necessary to consult the works of the old masters for examples of execution. In everything that is merely mechanical, we may profitably study the proceedings of the modern Germans; every process may be learnt from their practice, without visiting Italy, the graceful use of the brush excepted. Amongst the works of the present Italian fresco-painters, there is perhaps no example which it would be desirable to follow. The execution of these artists is to the last degree mannered and heavy; and however satisfactory may have been the progress of the French in other modes of painting, they have entirely failed in the few attempts which they have made in fresco.

"Avoiding the errors into which we may conceive that our continental brethren have fallen in the actual painting of their frescoes, we must look to the works of the old masters as examples; in these we shall find painting in fresco, in as many styles, and exhibiting as much diversity of touch and handling, as may be observed in the works of the same artists in oil. There is the same liberty of thought in the treatment of both methods, and genius exhibits its powers with as endless a diversity in the one art as in the other.

"We find in the frescoes of the old masters every quality of execution that has a name in oil-painting, although those qualities are necessarily exemplified in different degrees; we have transparency, opacity, richness; we have thin and thick painting, nay loading, and that to an extent that cannot be contemplated in oil. We have the calm transparent elegant painting of the Florentines and Romans, the rich variety of the Venetians, and there are cases in which the well-nourished brush of Rembrandt seems represented in the works of the fresco-painters of old Italian times.

"The distemper paintings of the elder masters

\* A drawing to be pounced must be first pricked: the artist having perhaps to use the same outline again, and being in haste to transfer it to the plaster for the first time, may have caused it to be pricked against the wall, thus making his assistant perform two operations at once.

have already been alluded to; it was their practice in laying in the preparatory tints in fresco to make some of these totally different from the colour to be used in finishing in distemper: thus, a dark red colour was almost invariably laid in as a preparation for blue, and this practice was generally adhered to with very few exceptions till after the time of Raffaele.\*

"In the works of Giotto, in the Campo Santo, at Pisa, the plaster seems to have been painted black in the first instance. Time did not permit a satisfactory examination of these works, but there is an example of the use of black as a preparation for blue in the Farnesina, where Daniele da Volterra† in his frescoes on a ceiling in that edifice has first laid in a coat of black in fresco, and then a coat of blue in distemper.

"In some pictures, as for instance in those by Andrea Mantegna in the Eremitani at Padua, the blue of the skies has either partially changed or entirely faded, whilst that of the draperies is comparatively well preserved: it is thus evident that from motives of economy different blues were used in different portions of pictures. There are many other examples of this in other parts of Italy.

The Cardinal Bonaventura, in the fresco called the 'Dispute of the Sacrament,' by Raffaele, is represented in a purplish-black robe which has been painted over red; this is an instance of the adoption of an indirect process with reference to another colour besides blue. It may be observed that the cardinal was a Franciscan, an order which is distinguished by a brown dress; and, as it is not brown in the picture, this may, perhaps, be an instance of a change of colour: but one object of this mode of painting seems to have been the security of the colours against change, while another may have been, the attainment of more harmony in the tone. In the picture just mentioned, Raffaele has followed precept in painting the blues in distemper over red, and these have stood perfectly. In the 'School of Athens,' on the contrary, he has painted in the blues in fresco, and they have perished, or nearly so, as they have in most instances in every part of Italy where blue has been thus used, both in pictures of this and of previous times. In the great works which Raffaele subsequently painted in the Stanze, he returned to the old practice of painting the blues above red, probably dissatisfied with the crudeness which was the result of using them on the wet plaster. The blue that has thus been generally used seems to have been of a vegetable nature, as, in many instances, it has changed to a brilliant green. It may be urged that the use of ultramarine or cobalt may obviate all necessity for such preparations, and secure the pictures against change; but whilst the former is by far too expensive a colour, the latter is crude and harsh in fresco. It seems to have been the blue which was used by the Caracci, and in their pictures, as in those of Guido, it will be found to be frequently out of harmony with the other colours; either these have in some degree faded, the blue remaining the same, or the blue has increased in intensity. Domenichino used distemper extensively in his works; but in those of Guercino will be found a triumphant solution of the difficulty; his blues are put in in fresco, and yet are in fine harmony with the other tones; they have generally a warm purple hue, and may be either smalt, or cobalt, tempered with a red, such as colcothar of vitriol. This is strongly exemplified in the Zampieri Palace at Bologna, where the harmony apparent in a fresco of Guercino is an agreeable relief, after the crudity which offends in those of his masters in other rooms of the same palace: a comparison between the 'Aurora' of Guido in the Rospigliosi at Rome (all the blues in which are not retouched) and that by Guercino in the Ludovisi, further corroborates the above observations.

"As has frequently been stated in the previous report, it was the practice to retouch when the fresco was dry, more especially in the shadows.

\* Several Italian artists mentioned to me their opinion that a coat of terra vert was laid in at times as a preparation for blue; and as in many places I saw this green colour, I at first adopted the opinion, but on subsequent observation I ascertained beyond doubt that the green was in reality a blue which had changed.

† For whom the criticism of Michael Angelo's drawing of a large head, still to be seen on the wall, was much more probably and appropriately intended than for Raffaele.

In some cases it is now easy to detect this retouching; it will generally be found to be proportionally somewhat darker than the painting around; and whilst in many frescoes a remarkable polish or gloss may be observed even in situations where that effect could not be produced by rubbing, the retouched parts are invariably dim; this is exemplified in the 'Evangelists,' by Domenichino, in the church of St. Andrea della Valle at Rome: these are historically known to have been retouched; and in viewing them from particular spots, their surfaces are seen to shine as if varnished, whilst some parts, which it may reasonably be inferred are retouches, such as darks under the arms and in the deep folds of the drapery, are quite flat and dim.\*

"There are portions in Raffaele's pictures which present the appearance just described: in the 'School of Athens' there are a few distemper touches evidently by the master's own hand, which have darkened: for instance, in one head he has had recourse to distemper to represent the external locks of hair. This seems to indicate a difficulty in fresco which at first sight appears formidable. In a picture by Gaudenzio Ferrari, at Milan, a female head with long flowing locks is represented, and the joining is made next the locks, and has a very bad effect; the difficulty is successfully overcome by the German artists without having recourse to distemper, and without placing the joining so as to injure the appearance of the picture. This may best be exemplified by a sketch: the flying tresses are painted in on the background on one day, and the head is put in the next day; the joining is indicated by the dotted line in the figure. The foliage of trees is managed in the same way. It would be vain to think of cutting round the outline of foliage; the outer leaves and thin projecting branches are executed on the same day with the background, and the cutting is kept quite within these. (See figs. 3, 4, and 5.)

"To return to the frescoes of Raffaele. The 'Heliodorus,' 'Miracle of Bolsena,' 'Attila,' and 'Deliverance of Peter,' seem to be pure frescoes, with certain exceptions already alluded to. In the first of these pictures there is a portion which exhibits a remarkable contrast to all the rest. The papal chair-bearers, known to be portraits of the artist's friends, are painted rather in the style of Pordenone than of Raffaele; the lights are much loaded, and have apparently been glazed; and, as extensive retouching in distemper has evidently been had recourse to, these retouches have become very dark.

"The ostentatious freedom with which these figures are painted contrasts disadvantageously with the calm dignified execution of Raffaele. With regard to the duration of this part of the picture as compared with the other portions, apparently in pure fresco, that which is so much retouched has certainly stood as well as the rest, with the exception that parts have become dark.

"M. Orsel, a distinguished French artist, who has attentively examined the fresco of the 'Last Judgment,' by Michael Angelo, says that it is much retouched in distemper, and without doubt by the great artist's own hand; as this distemper has darkened considerably, the present tone of the picture is accounted for, without having recourse to the supposition that the smoke of candles has been the sole cause. M. Orsel says that the retouching of Michael Angelo's great work is all effected by hatching; this fact necessarily leads us to infer that retouching was carried to a great extent in old frescoes; but, as will be shown, hatching is also much practised in the actual process of fresco painting, and it is consequently difficult to form a very correct judgment in every case as to what may or may not be retouching. Many important pictures exhibit much hatching, which is probably retouching. The 'Madonna del Sacco' of Andrea del Sarto may be instanced; if the very regular hatching over this picture be retouching, it has stood perfectly well. It is not probable that

\* It also appears from one instance, at least, that a retouch in distemper does not change so much from the action of damp as the fresco itself. The pictures by Professor Schnorr, in the Villa Massimi in Rome, are much injured by the action of damp from the soil, and have become light and cloudy. The retouches (for in these early efforts the professor did retouch) have all become visible, and appear as dark spots. The vehicle employed, as I learned from the artist himself, was yolk of egg and vinegar.

Daniele da Volterra, who added certain draperies in Michael Angelo's fresco, ventured to retouch the figures.

"The story of Franciabigio's wrath at the premature exhibition of his fresco in the court of the SS. Annunziata at Florence, may be instanced as supporting the prevalence of the practice under discussion, amongst the old masters. The picture was not finished in the artist's estimation, yet as fresco it would be pronounced to be so; all the intonaco is laid and painted upon, but as he esteemed the work incomplete, it is quite plain that he meant to retouch it in distemper.

"From these and other examples we find that although as Art advanced the extensive use of distemper, at first prevalent, was given up, and that pictures were chiefly executed in fresco, still the practice was never entirely abandoned; and till Art was revived by the Caracci, it may justly be doubted whether there is one mural picture in existence that is entirely completed in fresco.

"Indeed, after the adoption of fresco-painting, an apparent love of the older practice induced artists to return to it. Pinturicchio adopted it; his pictures at Siena are unquestionably much painted upon in distemper.\* Those at Spello seem to be executed much in the same way. The pavement in one of these pictures, for instance, is laid in flat with white, in fresco; when this dried, the artist evidently outlined the divisions of the stones over it, and he then laid on in distemper the colours which varied the pavement. In the pictures by the same artist in the church of Ara Coeli in Rome he has returned to the practice of the early masters; he has begun the pictures in fresco, and then entirely painted them over in distemper; and in all the works of this artist, foregrounds and foreground plants, landscape backgrounds, and probably the skies, are executed altogether in distemper.

"In the church of S. Onofrio at Rome, there are specimens by Baldassar Peruzzi which are painted in the old way; and the fine work of Melozzo da Forlì, now transferred to canvas and placed in the Vatican, is another instance of the extensive use of distemper. This last picture is in excellent preservation. There seems to be no reason to doubt the durability of this kind of painting, although other objections may be brought against it; but where egg has been the vehicle used, the colour, if loaded, has a tendency to scale off, while the pictures darken and become inky in tone.

"The Genoese also abandoned true fresco-painting, and used distemper to a great extent, so much so that their works may be considered apart under the head of distemper-painting.

"It is evident that the practice of the great masters supports the propriety of a certain amount of retouching, and it may be inferred from their works that no very bad results follow from its adoption within due limits. The Germans, however, maintain an opposite opinion, insisting that it is not allowable and quite unnecessary. If adopted at all, the limits seem marked by the practice of Raffaele in his later works; but it may be observed that loose opinions upon this subject might lead to careless practice, and in this view of the case the severe injunctions of the German masters are of value.

#### TRANSPARENCY.

"This important quality is perfectly attainable in fresco-painting; it is found in the works of the Roman and Florentine masters; amongst the latter, more especially in those of Andrea del Sarto; in those of the Lombards it is admirably maintained; and its excess is seen in those of the Venetians.

"It is not easy to explain how transparency is to be attained in fresco; there is, perhaps, no quality in which our German brethren are more deficient; the brushes which they use are, to an English eye, small for the work; and the first tint laid on with these presents a streaky appearance, which perhaps could be obviated in some instances by the use of larger brushes, and a different mode of using them. It will be easily understood how this streaky appearance is produced: having first given one wipe of the brush full of colour, the

\* M. Orsel, however, thinks that these have been retouched in wax, nor is the opinion wholly improbable: in a chapel in the Palazzo Vecchio at Florence there are frescoes by Ridolfo Ghirlandajo which have been lately cleaned by Signor Marini, who informed me that they had been glazed with something "unctuous," to use his own term.



artist follows it up with another, the colour sinking in instantly, and as he cannot lay the second wipe exactly to the edge of the first, the one overlaps the other in parts, and those parts are consequently twice as dark as the others which have got only one wipe, and so he proceeds laying a tint composed of light and dark streaks, but nevertheless transparent; this quality is lost in uniting the tint, for he continues to go over the surface till he obtains what he seeks—a quiet flat tone, which, however, generally proves a heavy one. Now, in the ancient examples, this union is obtained without sacrificing transparency. In a church near Conegliano there are some curious frescoes by a Venetian painter, in which the excess of this quality is exhibited; they do not merit the name of works of Art, and are very slightly executed; the colours seem laid in in one wash only, the plaster ground shining through; but these bad pictures prove that it is possible to lay in tints in a transparent and yet flat manner.

"Titian frequently makes use of the bare intonaco in particular places; thus in his fresco of the 'Healing of the Foot of the Boy,' &c., in the Capito di S. Antonio, at Padua, the shadows are laid in with brown in a very transparent manner, and for the half-tint he has left the bare lime. It may be doubted whether this practice is to be recommended; it is never found in the frescoes of the Florentines or Romans, and that great fresco-painter, Luini, obtains equal lightness and transparency without having recourse to it. Such a practice gives a work a sketchy character, which is objectionable, especially in the principal figures.

"How the effect of transparency is to be mechanically obtained, it remains for the artist to discover by practice.

"A Milanese professor says, that with a view to transparency it is necessary to lay in the first tints early in the morning, and then to leave the work and not to resume it for two hours. He further says that the lime, if it have any remains of an injurious caustic quality, exhausts its fury, to use his own words, on these first colours, and may be more safely painted on afterwards. It must be confessed that the frescoes by Appiani, which he instanced as examples of the practice, are very far from exhibiting the quality of transparency. Other artists, however, hold the same opinion, and it is therefore proper to state it.

#### HATCHING.\*

"The prevalence of this practice amongst many of the old masters (for it is evidently not always the result of retouching), seems to prove that they also found a difficulty in getting flat tints; in some of the later masters it is a mere manner, but in earlier and better examples it may have been adopted in the hope of getting a flat tint without destroying transparency: whatever was the reason, the practice was very general, and it is to be observed that the great masters did not cross in this hatching: the lines lie all in one way, and Signor Colombo of Rome says that the tempera hatchings in Michael Angelo's 'Last Judgment' are thus laid on with great evenness and dexterity.

"In the works of Raffaele, the most perfect of fresco-painters, there is no hatching† anywhere, nor is there in those of Correggio. The hatching with which the Cupids of the last-named painter in the convent of S. Paolo, at Parma, are covered and destroyed, is manifestly the work of another hand; the lunettes underneath have fortunately escaped this profanation.

#### SOLID PAINTING.

"This is a quality that is easily attainable; it will be best understood by observing, that whilst the plasterer lays on a preparatory intonaco of lime and sand with the trowel, the artist lays on a finishing one of lime and colour with the brush, and he may employ it as thickly as he pleases. I observed in the works of Pordenone in Sta. Maria in Campagna, at Piacenza, that the lights were laid on with such a body of colour, that before the lime had time to set, the artist's sleeve, or mahlstick, or something else in his way, has accidentally ploughed through his work, which he has not been able, or has not cared to mend.

"Paul Veronese, in his frescoes in the Villa

Maser, has charged his lights; and his imitators, in their works, both in the above villa and in that of the Obizzi, near Padua, have loaded so much, that the lights stand up in lumps upon the wall. Such extravagancies, like the washing in of the shadows in the pictures near Conegliano before mentioned, are poor substitutes for a careful imitation of nature.

"The lights must of necessity be thicker than the shadows, as there is more lime in the colours of the former than in those of the latter. The great masters laid in their colours without ostentatious handling; their works exhibit no tricks of manipulation; but it is surprising to observe the manner in which some artists seem to have worked their tints. Pordenone has already been alluded to, and Polidoro da Caravaggio produces an effect as if his brush had been full of macguilp, as may be seen in his frescoes in Rome, namely, in S. Andrea on Monteo Cavallo, and in the Farnesina.

"It is necessary to mention these instances to prove the extraordinary dexterity that has been attained in painting in fresco, a dexterity, however, which is not to be admired when it produces such effects, and which too often distinguishes the pencil of mediocrity.

#### GLAZING.

"This process is frequently exemplified in the fresco-works of the old masters; its most successful application is seen in those of Razzi at Siena, where the celebrated picture, called the 'Cristo alla Colonna,' in the gallery of the Academy, is a particularly interesting example of its legitimate application in fresco, that is, of its use while the plaster is still moist; in this instance parts are made out by means of it, and much lightness and transparency are attained.

"Pordenone invented or adopted some process which resembles that common in oil-painting; his works have evidently been glazed after the lime had been allowed to dry; the flesh in all his figures is richly glazed—the transparent colour filling up the hollows arising from the peculiar loading already described as so remarkably exhibited in his frescoes, if they can be called such. Polidoro da Caravaggio seems to have adopted some analogous method, but probably these are the only masters who can be quoted as having adopted a practice so foreign to fresco-painting. Perhaps the artist who painted the Papal chair-bearers in the 'Heliodorus,' may be added to this brief list. The adoption of such a practice evidently arises from a misapprehension of the legitimate application of fresco-painting. It will be found that the Venetian painters generally had no clear idea of the true mode of employing this art: even Titian fell into the mistake of trying to produce effects of light and shadow and colours, like those which he had been in the habit of producing in his oil-pictures. The light and brilliant colouring of Paul Veronese enabled him to paint with more success in fresco than the generality of his Venetian brethren; but in his works it is evident that this is merely the result of his system, not any attempt at an application of principles of colour suited to the peculiar art of fresco-painting which he sometimes practised, and most successfully at the Villa Maser. Palma Vecchio alone of the Venetian masters, seems to have truly estimated the powers of fresco; there are two saints by him in S. Librale at Castelfranco, which have breadth and dignity.

"Razzi has already been alluded to as an artist whose works most prominently exemplify legitimate glazing in fresco; it is not apparent in the works of any other master to the same extent.

#### TIME OCCUPIED BY THE ITALIAN MASTERS IN PAINTING FRESCOS.

"It is not difficult, in examining some frescoes, to ascertain how much time has been occupied in painting them. In some examples, the joinings by means of which this calculation can be made, are distinctly visible; in others they are either so well executed, or are so concealed by the use of distemper, that it is very difficult to trace them.

"It is evident that the old masters painted with great rapidity; large and important works, judging from the following examples, were executed in a month or six weeks.

"The 'Incendio del Borgo,' in the Stanze, seems to have been painted in about forty days; the group of the young man carrying his father has been executed in three days.

"The exquisite group of the 'Graces,' in the Farnesina, by Raffaele, has been painted, at most, in five days. The Cupid and the head of the Grace, with her back to the spectator, have occupied one day; the back and part of the lower limb of the latter figure, another. In this day's work the rest of the leg may have been included. There appears to be a joining across the knee; there was certainly one across the neck: both these joinings do not follow outlines, but are in parts of the figure which are in shadow. It is, of course, better, as has been already observed, to cut by outlines; but this not always possible, especially in very large figures. The Germans prefer cutting across a broad light when circumstances compel the artist to make a joining where there is no outline.

"The graceful composition called the 'Galates,' also in the Farnesina, has been entirely executed in eleven or twelve days; the head and body of the principal figure have been painted in one day. This subject will be further incidentally illustrated.

#### DURATION OF FRESCOS.

"The circumstances which must be taken into consideration in judging of the duration of frescoes have already been adverted to. It has been shown that where proper constructive principles have been attended to, and where the walls are of good and appropriate materials, the safety of the paintings is in a great measure secured, and it may be certainly proved that fresco is a very durable mode of painting, not surpassed, in this respect, by any other, if indeed equalled.

"But, independently of the most careful building, various causes may contribute to the deterioration or destruction of frescoes; and as these have been very distinctly described in the first report, it is not necessary to say much on the subject further than to state a few facts.

"Damp is the greatest enemy of this kind of painting; it ascends through the walls from the soil, and descends from ill-constructed or dilapidated roofs. In Venice, where the houses actually stand in the water, the external plastering falls off entirely to a height of twenty feet; in Milan, Padua, and elsewhere, I observed that paintings are obliterated on walls to a height of from seven to eight feet from the ground. The destruction of many fine works on roofs and on the upper part of walls is entirely to be attributed to culpable negligence or to ignorance; this is painfully exemplified in the Duomo, at Parma; the old insufficient roof over the dome still exists under the new leaded one, which has been added to save the wrecks of Correggio's works from final destruction; and the inadequate construction of the former is sufficiently apparent in the section (fig. 6). Many examples might be adduced of injury resulting to frescoes from imperfect roofing; and the fact having been recognised, precautions have now been taken, after irreparable injury has been done. The tiled roofs of Italy have everywhere been a constant source of injury to frescoes; but in some few instances, precautions of an extraordinary nature have been taken to make the roof water-tight. At the Villa Maser flat tiles have been laid at right angles to the roof timbers, the joints being filled with lime. These tiles represent the planking under slates in this country, and the ordinary roof tiles are put over them in the usual way; this makes an impenetrable, but very heavy, roof. The plan has lately been adopted in the Palazzo del Giardino at Parma, the frescoes there, by Annibale Caracci, having suffered from damp. The Caracci have evidently been alive to the necessity of taking precautions against damp: the vault in the Farnese Palace, in Rome, which is under an open loggia, is covered with lead; at the Palazzo del Giardino the upper surface of the vaults has been carefully plastered; but this has not sufficed.

"Some frescoes by Allori, in the Palazzo Vecchio at Florence, which are on a six-inch brick wall, have lately been destroyed by plastering the back of the wall. In the library at Siena, the paintings on the vaults were ruined by some masons who mixed lime above them. All these facts prove the necessity of preventing, by every possible means, the passage of damp through the walls, and there is no difficulty whatever in effecting this.

"External frescoes may never be executed in this country, but their preservation in some parts of Italy may encourage their adoption in corridors and porticoes. Paintings are found to be well pre-

\* This term of Art means employing lines in shading somewhat in the manner of engravers, but more freely.

† The clumsy hatching visible in parts of the frescoes in the Stanze, is evidently to be attributed to Carlo Maratta.

served on external walls turned to a favourable weather quarter.\* Thus, as at Gemon and Treviso, although frescoes are nearly obliterated by the action of the weather on some walls, it is to be observed that wherever they are protected by the projection of a roof or cornice, they are well preserved. External damp or sea air has no bad effect. The obliteration of external frescoes in Venice cannot be attributed to this, since those at Genoa are preserved; and those in the Campo Santo at Pisa, are doubtlessly destroyed by damp from the soil and roof. As has already been observed, that by Orgagna, in the same place, has not suffered at all from the action of the atmosphere.

"The paintings in the upper loggia of the Vatican have suffered severely, owing to the inefficient construction of the roof. Those beneath, from Raffaele's designs, have been much obliterated, partly by damp (the corridor above having been left open till lately), and partly from their having been painted on an intonaco of lime and marble dust; they have also suffered in some measure from violence and mischief. To this last cause, unfortunately, the destruction of many valuable works is to be attributed, as a number of the buildings which should have been consecrated by the works of genius have occasionally served as quarters for the rude soldiery of ruder times, or even for the galley-slave.

"Many fine works have been irremediably injured by the populace; even those in churches have suffered in this way, and those in cloisters have also been much injured by wanton mischief. It is a mistake to suppose that the natives of Italy are exempt from this disposition, which is sufficiently proved by the injury inflicted on many precious monuments of Art in that country.

"Smoke has frequently been mentioned as a dangerous agent of destruction, but its effects can be removed. Thus, in the Palace at Modena there is a large hall, the ceiling of which is painted by Franceschini. The wood-work in the lower part of the hall was entirely burnt some years ago, and the frescoed ceiling was completely blackened by the smoke, but was afterwards cleaned, with perfect success.

"The frescoes, by Guercino, at Piacenza, have been injured in a peculiar manner; birds, getting into the dome, have flown against and scratched them.

"It may be proper to mention the frescoes of the Bolognese school in the Louvre at Paris, the climate of which resembles that of this country; with the exception of one, destroyed by the infiltration of water carelessly thrown on the floor above, these paintings are in a very good state."

Mr. Wilson has followed up these remarks by a valuable and highly interesting "Description of Paintings in Fresco by different Masters;" it occupies no great space: we shall give the whole of it in our next.

At present we need only remark there is but one opinion concerning Mr. Wilson's Report—it does infinite credit to his zeal, industry, and ability; it has been received with marked approval in the highest quarters, and may be considered a boon of rare value to the profession.

### THE BUST OF LORENZO THE MAGNIFICENT.

[Our notice of this bust—shown among other productions of Art at the meeting of the "Institute"—being incorrect in several particulars, Mr. Denny, to whom the exquisite work belongs, has very obligingly forwarded to us a copy of a letter addressed by him to the Secretary of the Institute, giving its history. The facts are highly interesting; and we have much pleasure in submitting them to our readers.]

The terra-cotta bust of Lorenzo de Medici—probably, if not indisputably, executed by Michael Angelo more than three centuries and a half ago—is so interesting an object, apart even from its excellence, that I shall venture to trouble you with all the particulars I know concerning it. It is about two years since I first saw the work, then in the gallery of a commission-agent in Old Bond-street, where it had been for sale several months, if not years! It was the property of the Rev.

\* See the First Report, p. 15.

John Sanford, who was then, and is I believe still, in Florence. I purchased the work, and then wrote to Mr. Sanford requesting to be put in possession of all the particulars he could give me respecting it. I requested also such particulars as he could obtain for me of a bust in the possession of the Marquis Capponi of Florence, which bust Roscoe alludes to in his "Illustrations of the Life of Lorenzo de Medici," as the undoubted work in terra-cotta by Michael Angelo that had been preserved in the family of the Marquis from the time of Angelo, &c. &c. Mr. Sanford very promptly responded to my wish in respect to both the works. In reference to the bust in possession of the Marquis Capponi by a letter from the Marquis himself, of which the following is a translation, and which discovers a singular inaccuracy in Roscoe; and in reference to the work in my possession, by a statement of facts which will follow the letter of the Marquis—addressed to Mr. Sanford.

"It is with pleasure, Sir, I hasten to answer the questions you put to me the other day. The following is the truth respecting the bust of Lorenzo de Medici which I possess. It was in the Riccardi Palace, and several years since I had a cast taken from it. One of these casts was sent by me as a present to the late Mr. Roscoe, whom I had known in England. He had it engraved at the head of a book, in which he opposed the opinions of Sismondi in his account of the Medici. I do not know why he wrote at the bottom of the print that this bust was by M. Angelo, which I never either said or wrote; and M. Angelo was very young when Lorenzo died. The original was in the Riccardi Palace, having the face alone: it was even said that it was a mask taken from the corpse, which is contradicted by the examination of that specimen of Art: it is, however, very fine; the mask exists elsewhere. I believe Mr. Roscoe died soon after the publication of that work, so I had not time to rectify the error he had made. The above, Sir, is all you wished to know, and I avail myself of this opportunity to assure you of my high consideration, &c.

(Signed) "G. CAPPONI."

With respect to the bust in my possession, Mr. Sanford informs me that he purchased it of an artist, in whose studio he found it for sale as the undoubted work of Michael Angelo. It was previously in the possession of the "Avvocati Rivani, a very distinguished scholar and collector of works of Art, who died about ten years since." He was Secretary to the Antiquarian Society called Colombaria. This society possesses a mask of Lorenzo taken from the corpse; it is gilt and crowned with laurel. (This is the mask to which allusion is made by the Marquis Capponi.) "Before the bust left Florence," says Mr. Sanford, "I was requested to leave a cast for the Academy. The cast was made by Costoli. Coesvelt requested a terra-cotta copy, and, as he was an old friend, I let him have one. Some years since it was decided to place statues of the most celebrated Florentines in the vacant niches under the public gallery; three have been lately executed: one by Professor Grazzini of Lorenzo, and he took the cast from my bust for his model of the head." Besides the cast given to the Academy of Florence, another was presented to the Society of Arts in Edinburgh.

It must be admitted that none of these facts, nor all of them together, prove the work to be Angelo's. There are, however, proofs in abundance that it is a portrait of Lorenzo the Magnificent; and the preference given to it by Grazzini is one of many testimonies given by Florentines, that it is the best portrait known of that great man. The work itself is an evidence that it was modelled from the life: and what hand but Angelo's could have wrought a work of such power and grandeur by such simple means? The works of Angelo, "from the greatest even unto the least," owe nothing to mere execution, or nicety of detail; but all to his thorough acquaintance with the forms and structure of the objects he represented, and to the grandeur of expression of which he knew those forms to be capable. Nothing can exceed the almost rude simplicity of this bust: it owes nothing to grace, or lineal beauty; nothing to finish, or to any trickery of Art; and yet, for breadth of light and shade, and for grandeur of expression, it is, I conceive, without a superior, if not without a rival. What hand, then, but his who painted the 'Last Judgment,' and sculptured the 'Moses' that surmounts the tomb of Julius, could have executed this bust? Until this question is satisfactorily answered, there can be but little impropriety in ascribing the work to Michael Angelo, and of venerating it accordingly.

Mr. Sanford says, "The celebrated Bartolini,

who has a European reputation, dining with me some days after I had purchased the work, I told him that I had something to show him. When I conducted him to my cabinet, the moment he saw the bust, he exclaimed (I translate literally his words), "Where did you find this bust?" "Here, in Florence." "Is it possible that such a work should have existed, and I not have seen it! It is without exception the grandest work of Art of the kind I have ever seen, ancient or modern. It can be by no other hand than that of Michael Angelo; and I know of no bust by him of equal merit. It must have been done when he was very young, as in after years he did not work with so much care."

Costoli, the sculptor of 'a Dying Gladiator,' and the 'Statue of Gallileo,' and next in place and reputation in Florence after Bartolini, has, I am informed, expressed a similar panegyric on the work; as has also Numa Canzini, Professor of Philosophy, and considered one of the best connoisseurs of Florence. From the letter of the Marquis Capponi, it will be seen that the bust of the Marquis is not by Michael Angelo; but was a mask, or face only, obtained by the present Marquis from the Riccardi Palace, and afterwards made into a bust, from which a cast was taken for Roscoe, who had it engraved for his supplementary volume of the "Life of Lorenzo." The assertions, therefore, of Roscoe relative to the Capponi bust, and his opinions concerning it, appear to have been wholly without foundation. I might here observe that the bust in my possession having the *berretto*, or scarlet cap, affords further proof of its originality, if I am right in the inference I draw from the following fact. Lorenzo the Magnificent was buried with the *berretto* on his head (as will be seen by the following extract from Roscoe,) this circumstance suggests the inference that the cap was a favourite article of dress with Lorenzo when living, and that Angelo, aware of the fact, took advantage of a circumstance so favourable to the simple grandeur he intended to produce in the head of his great patron.

"To the researches of the learned and laborious Canonica Moreni we are indebted for some interesting particulars on this subject. In his description of the chapel erected by Michelagnolo in S. Lorenzo, for the family of the Medici, he has collected the most authentic notices respecting it. Amongst the documents consulted by him is an original MS. of Roudineili, which formerly belonged to Manni, from which it appears, that on the third day of June, 1539, the bodies of Lorenzo de Medici, and his brother Giuliano, which had remained many years in the ancient sacristy of S. Lorenzo, were removed and placed in a large sarcophagus of porphyry, which stands on the left hand of the sacristy. The body of Lorenzo was entire, and was covered with white drapery, with the *berretto*, or scarlet cap, on his head. He had been buried 67 years. The body of Giuliano was entirely decayed. The wound on his head, which he had received in the conspiracy of the Pazzi, and which had penetrated the bone, was, however, still apparent; and that of Lorenzo, in his throat, was still visible, though the mark was faint."—*Illustrations of the Life of Lorenzo de Medici*, pp. 211, 212.

### THE USEFUL ARTS.

#### PROTECTIONS OF DESIGNS.

AN Act of Parliament was passed, at the close of the late session, for the extension of the privileges of registration—previously limited to designs of an ornamental description—to designs for articles of utility; that is to say, to designs of nearly every other description whatever. Although little was said of it in its progress through Parliament (to which, perhaps, we are indebted for its having passed so easily), and although it has not been ranked among those achievements of the past session which are worthy of boasting of, it is, in our humble judgment, fraught with more benefit to the Arts and Manufactures of the country, and to all engaged in them, than the whole of the other acts of the session—or indeed any half dozen such sessions—put together. We look upon it as a real boon conferred on the Genius and Industry of the people—as their act of Emancipation from much, if not the whole, of that enormous load of oppression, which our wretched and monstrously expensive system of patent law has for ages imposed upon them. From a judicious desire of averting opposition on the part of those interested in the maintenance of the existing abuses, it has been slipped through the Legislature, and is even worded in such a manner, as if it were only another act for



the protection of such trifles as gingham sprigs or hat shapes; but it is, in truth, an Act for the Protection of New Inventions of all classes and degrees (with a very few exceptions), those of the highest as well as those of the least value; an Act, the benefit of which will be felt, and, we doubt not, gratefully recognised in every workshop and every working nook of the United Kingdom. It is, in a word, "An Act for making Patents cheap, and securing to Patentees cheap and speedy Justice." It will not, we think, require many words to make all this abundantly manifest to our readers.

In the first place, the Act establishes a copyright in "any new and original design for any article of manufacture having reference to some purpose of utility, so far as such design shall be for the shape or configuration of such article, and that whether it be for the whole of such shape or configuration, or only for a part thereof."

The "shape or configuration?" What mechanical improvement is there which will not fall under this designation? In the former Designs Act, the words "external shape or configuration" were used; but here there is no qualification whatever. The shape and configuration may be either external or internal.

But the designs must have reference to "some purpose of utility." Be it so. How few are the things which can be produced by the hand of man which have not "some purpose of utility" for their object? Many things may have utility in them, besides those which serve directly to lessen the labour, or to augment the stored wealth, of a people. He was a useful inventor who first changed a spear into a pruning-hook; but so also is he who converts an implement of destruction into anything else, however frivolous; or who by any sort of device makes pride, or fashion, or folly, contribute to the encouragement and sustenance of honest industry.

We really find it a matter of some difficulty to imagine any cases of mechanical improvement which will not come within the exceedingly comprehensive terms of this Act. Such an invention as Watt's great discovery of condensing in a separate cylinder might possibly fall without the line; but the direct-acting engine, the oscillating engine, and a score of others of the like character, would as undoubtedly fall within it. All paddle-wheels, and all stern-propellers, would be most clearly included. So would all agricultural machines; all railway bars, chairs, sleepers, &c.; all wood pavements. In short, mere processes only, and such chiefly as are of a chemical description, will be excluded. But for how long? If the Act is found to work well—as it doubtless will—with respect to the great majority of inventions, how will it be possible to resist the admission of all the rest to the like privileges?

Again, the design may be for any article of manufacture having reference to some purpose of "utility." The former Designs Act drew distinctions between articles, according as they were in metal, or wood, or glass, or clay, or paper, &c.; but in the present Act all such distinctions are wisely thrown overboard. The abstract design, in which only there can be any merit, is the only thing looked to. No matter what the article is made of—if it be only an article of utility, and designed in a new manner, the present Act will protect it against all piratical imitators.

Secondly, the copyright is to exist for "the term of three years." This is less by many years than it ought in justice to be; but we may hope to see it ere long extended. It is a valuable instalment, at any rate. But though the term is short, there is this to be observed on the other hand—a point the more deserving of observation, that nine persons out of ten may read the Act without its suggesting anything of the sort to them—that it is a term of three years for all the three kingdoms—England, Scotland, and Ireland. To secure by letters patent the right to an invention for fourteen years (all patents being for this term, neither less nor more), for the three kingdoms, a person must take out separate letters patent for each, and incur altogether an expense of about £400 (including specifications), which is about equal to £36 for every three years of the period. Now under the present Act he may secure a three years' protection, extending over all the three kingdoms, for less, in most cases, than £20, or one-fourth of the present expense. And this, too, on demand—by one brief course of proceeding—one appli-

cation, one specification, one payment, one certificate.

And though three years be truly a brief period of protection, it will, in a great many cases, be found long enough to enable an inventor to introduce an invention to public notice, and to establish a connexion for it which will last him his lifetime; while, if he had been obliged to pay £400, or, supposing he took out a patent for England alone, £130, before he could move a step, his invention might never have seen the light at all, or been of the least benefit either to his country or to himself.

Thirdly, the copyright is to be granted to the "proprietor of the design." He may be the proprietor either by right of invention, or by right of purchase. Patents can be taken out in the name of the actual inventor only—a circumstance which often prevents most meritorious inventions from obtaining the sort of patronage which they are most in need of, and is, in all cases of joint proprietorship, productive of a good deal of trouble and expense. The number of persons can be but few who cannot themselves command £20 to obtain a three years' copyright of an invention; and the number still fewer who will not find it an easy matter to obtain a good price for any really useful thing, when a purchaser can by so simple, cheap, and expeditious a process as the present Act provides, have the legal estate in it transferred into his own name.

Lastly, the remedy for the piracy of designs registered under this Act is cheap and expeditious beyond all past example in matters of this sort. No occasion for long bills in Chancery, or tedious trials at law; no £500 and £1000 bills of cost to enforce a simple matter of right. An injured party has but to make his complaint before any two justices of the peace in his neighbourhood, who are empowered (by the previous Designs Act, the provisions of which are extended to the present) to inquire into the whole matter, and to convict the offender in a penalty of from £5 to £30 for each offence, besides costs, "provided the aggregate amount of penalties for offences in respect of any design, committed by any one person, up to the time at which the proceedings shall be instituted, shall not exceed £100." If one conviction does not suffice to put down a piracy, a second may be had, and so on as often as a new offence, or batch of offences, is committed; the expense in each case not probably exceeding £5. We do not imagine there could arise many cases in which such a summary course of justice as this would not be found amply sufficient for the protection of an inventor; but as piracy might occasionally take place, in a day or week, to an extent far exceeding the maximum amount of penalties which the justices are allowed to inflict—as, for example, by throwing on the market all at once two or three thousand fraudulent imitations of a registered design—the right is reserved to the injured party of bringing an action at common law for damages, if he shall elect so to do.

#### FACADE OF THE BRITISH MUSEUM.

WHAT we lately said on the subject of the British Museum has, we perceive, been quoted by others; and in one or two quarters besides, some anxiety has been expressed that, ere it be altogether too late, an effort should be made to obtain for the country a splendid example of classical architecture, sculpture, and other decoration in the portion of the edifice which remains to be erected. Yet though such feeling does exist, it is, apparently, not a very general one; and very little manifestation of it has been displayed on the part of the public press as a body, though the matter is one of public concern, and one especially affecting one extensive branch of Art among us. Unless it be meant that we should repudiate Grecian architecture altogether, the Museum affords a noble opportunity of showing what may be made of that style when fully set off by all the varied embellishment of which it admits, and the effect which may be imparted to it, by an architect capable of treating it with geniality and poetic gusto, and who, instead of looking at it through "Stuart's Athens" with the eyes of a plodding copyist searching for a pattern to work by, can infuse into it fresh spirit, and array it with new graces.

Hitherto our most successful attempts in a pure classical Greek style have been satisfactory only

partially, or up to a certain degree: we have several tolerably fair and clever copies and imitations of it, but nothing to show it in its intensity. We are content with it in *dishabille*, and that often in rather slovenly condition: what it is when, attired in its regal mantle and crown, it shows itself in all the pomp and majesty of Art, we have yet to learn. Our Anglo-Greek architecture may be said to be divorced from sculpture; for if there be a bit of relief within a pediment, and perhaps a statue or two on the top of one, it amounts to the *se plus ultra* of decoration of that kind, while of other embellishment there is scarcely ever any whatever, hardly even what regard to finishing requires. Whatever does not present itself immediately to the eye in the general design, has no study, nor even decent care bestowed upon it; so that there are no minor graces of detail, no charms of *recherche* workmanship to detain and captivate the eye: on the contrary, it may be considered fortunate, if at the second glance it be not shocked by detecting some positively offensive blemish, or some instance of unpardonable meanness. In this respect the façade of our National Gallery is exceedingly defective indeed, independently of its faults as a composition; let then the façade of our National Museum be eminently the reverse, and adorned with all the refinements and luxuries of architecture. Let us have sculpture both in bronze and marble—both in the form of statues and reliefs; and moreover so arranged as to display themselves to the utmost effect, so as to give not merely an ornate but, picturesque character to the architecture. Nay, we would recommend even polychromy to a certain extent and moderate degree, and guiding also: that is, for the soffits and ceilings both of the main portico and the other colonnades, whose pavements ought in that case to be rendered ornamental likewise. While such decoration would be sufficiently protected from the weather, it would not be at all obtrusive in a general view of the building, because it would not display itself until the porticoes were entered or immediately approached, when it would strike very forcibly. The backgrounds, or walls within the colonnades, might be partially encrusted with specimens of *British* marbles, the rest of the surface being inlaid with reliefs and pieces of ornamental sculpture, let into it as panels: and here would be an opportunity for giving us one or two restorations of originals deposited within the building itself, for the purpose of conveying an idea of what they were when in a perfect state. In short, all the colonnades might very properly be made to assume the character of an *out-door museum*—of vestibules announcing the still more precious treasures of Art collected within. Were the opportunity properly turned to account, it would be an excellent one for introducing pictorial decoration externally—that is, sheltered within the colonnades—not in fresco, but *enamel* painting, which is thus described by Mr. Eastlake in one of the Appendices to the "Second Report of the Commissioners of Fine Arts":—"More durable than mosaic, more under the command of the painter, so as to enable him to give the greatest perfection to his work, this beautiful invention in its application to the exterior of the Church of St. Vincent de Paul, may rival the most remarkable effects of the kind that Art has produced." Why, then, supposing there be any real feeling for Art among us, should we not now avail ourselves of that mode of painting in this country? Were it proposed to do so at all for the façade of the British Museum, that circumstance alone would excite very strong interest indeed; for such application of painting, externally, would be a still more decided novelty in architectural embellishment than fresco in the Houses of Parliament.

Yet, however exquisite as such, embellishment of this kind would be of comparatively little use, unless there were to be a corresponding degree of majesty and magnificence in the general design, both as to composition, and character of detail. Consequently it is most important that decoration, to be superadded to the architecture, should be provided for, and well considered from the first, as regards general effect; and by way of second "consequently," it is important to settle immediately the question,—Is the actual design worthy of being so adorned?

## MEMORIES OF PICTURES.

By Mrs. S. C. HALL.

NO. V.—FLAXMAN'S PORTRAIT.

AMONG the greatest treats a lover of Art can enjoy is a visit to the British Institution, to renew acquaintance (the word is far too cold a one) with pictures it is a privilege to look upon—old friends you have glanced at in days "lang-syne" in some private collection, where you had not, or were not allowed, time to linger, but whose countenances you have never forgotten. It is a noble banquet—permitting us to revel among the glories of dead, yet ever-living, masters. The "Sir Joshua Room" is, in truth, a rich feast; though some of the beauties are chilled, as all beauties must be, by Time, there are passages and effects that will strengthen the exertions of the gifted and aspiring artist—the man worthy to be a painter—and send the weak-minded and incompetent away in despair. In the middle room is a gathering of immortal minds of many countries. In the south room are collected the glories of our own land: here are the works of Gainsborough, Hilton, and Opie; Harlowe, Hogarth, and Lawrence; and others whom it is an honour to name—not a perplexing host of pictures, but a sufficient number to delight all eyes and occupy all minds, for there are paintings to please all tastes—to cultivate knowledge, to awaken high thoughts. On one side of the south room is a dark, unostentatious, portrait; I had seen it many years ago, and never forgot the high, broad-set forehead, and the deep and expressive eyes. Do not let the fascination of Lady Hamilton, or the brilliancy of the "Lady" near her with smiles as bright as sunbeams, and lips like roses, draw away your attention from that noble head; you cannot fail to observe that the compressed mouth is full of the silence, imposed, not by secrecy or churlishness, but by great and excursive thought; that the pallid cheek and unrefreshed tone of the whole face, bear evidence of hard labour, and the workings of a mind—none higher or holier to be found in broad, triumphant England. Yet the lower portion of the face has a pained, an anguished look—a look of discontent—which never could have belonged to JOHN FLAXMAN. I have written the name with a feeling nearly allied to reverence—such as I cannot describe. It is a privilege to possess his published works, and frequently to recall the sensations they create, filling the mind as well as the imagination. I do not venture even a thought of compressing into this brief paper ought approaching a biography, or a regular numbering of his wonderful productions; all I dare hope is, that some may be induced to contemplate with me, the beautiful and harmonious combination in this eminent man's unsullied character—of the most elevated Christian principles, and the noblest range of highest Art. Every day adds to his disciples; although it took a very long time to convince our foreign-loving country of the mighty genius of that great good man—a long long time before we acknowledged that a pale weakly boy, a boy so sickly that his childish days were spent on crutches, and his studio was a little padded chair at the back of his father's counter—it took, indeed, a long and a weary time to convince us of what a large portion of Europe had previously proclaimed loudly—that the delicate, fragile child had grown into the IMMORTAL MAN.

While his father was wandering from town to town in the provinces, his wife—his first wife—gave birth, in the good city of York, to the after illustrator of Homer. Two or three years subsequent to this event the elder Flaxman was located in New-street, Covent-garden. But though Flaxman's father was obliged to keep a small shop to sell casts of his own manufacture, his forefathers bore brave arms, and shed brave blood in the field of Naseby! It is strange to feel a pleasure in writing this, when John Flaxman, by the power of his own genius, has achieved more real honour by its exercise than any of his name; but, despite our philosophic reasoning, there is no man who has had brave ancestors who is not proud thereof; although glory may be but the "hatchment" that "hangs over the dull and mouldering tomb," still a hatchment is a token of ancestry, and is valued accordingly. We have no right to speak lightly of the greatness of those who led in

the path of honour or the field of triumph; and I doubt not the memory of those Puritan struggles had somewhat to do with the elevated and severely true character of many of the Miltonic conceptions of Flaxman.

A clergyman of the name of Mathew, a gentleman who fostered Art, and loved what he fostered, relates his first interview with the already inspired child: his words must be quoted—they could not be improved:—"I went to Flaxman's shop to have a figure repaired, and whilst I was standing there I heard a child cough, behind the counter; I looked over, and there I saw a little boy, seated on a small chair, with a large chair before him, on which lay a book he was reading. His fine eyes and beautiful forehead interested me, and I said, 'What book is that?' He raised himself on his crutches, bowed, and said, 'Sir, it is a Latin book, and I am trying to learn it.' 'Ay, indeed,' I answered, 'you are a fine boy, but this is not the proper book; I'll bring you a right one to-morrow.' I did as I promised; and the acquaintance thus casually begun ripened into one of the best friendships of my life." Theodore Hook had a favourite proverb—which he loved to quote and write—and sadly could he testify its truth: it was—"Wrong never comes right." May we not say that "Right never comes wrong?" The feeling which obliged the clergyman to look over the counter when the child coughed, was right; the bringing the book, when promised, was right; the beautiful friendship which ensued, was not that right? Was it not greatly right when Mr. Mathew took the young Flaxman frequently to his house, and when Mrs. Mathew read aloud and commented on the pictorial beauty of Homer, while the boy, warmed by such kindness into strength, sat by her side embodying the most striking passages, or those that most vividly awoke an imagination as deep and pure as that which flowed in the ancient verse. He was no more than eleven years old when Mr. Mathew first brought him to his house, where he first saw Mrs. Chapone, Mrs. Barbauld, Mrs. Montague, and others, who impressed him with ideas of the value and dignity of Literature; and there was far more prestige about the literature of those days than in our own unstarched times: female literature—sailing alone in feathers and hoops and powder, and large fans—must have seemed very extraordinary to the boy, just emerged from behind the counter of his father's shop. The child, even then, doubtless distinguished the real from the unreal, and could separate the talent from the fashion. Bee-like, he seemed to have had the power of extracting honey from all things, for his works (holy manifestations of his genius!) are altogether free from every species of what may be termed "the mode." Struck by the quiet grace and beauty of these boyish sketches, the youth rejoiced over a commission before he entered the Royal Academy as a pupil, which he did when in his fifteenth year. In 1770 he exhibited a figure of Neptune, in wax; in 1827, the statue of John Kemble, in marble. Fifty-seven years between these periods—fifty-seven years!—how long an age to look forward to! how short a time upon which to look back! In the early part of his career, when a sudden burst of health invigorated his feeble limbs, and enabled him to joy in all the independent vigour of successful industry—the healthiest and happiest tonic that genius ever quaffed—he laboured during the day with mallet and chisel, or in more pliant plaster, and designed for the Wedgewoods all that rendered their manufacture so beautiful. His relaxation was the accomplished society I have named, where his pencil translated into our vernacular the poetry of the mighty ones of old.

It is delightful to observe how equally the elements were mixed in the mind of this truly great man. If annoyed in one way, he found consolation in another; he laboured without murmuring through the day, and enjoyed his evenings with an enlarged heart; and when he married Miss Anne Denman, it has been said that in their union the church performed a miracle, blending them really into one flesh and blood. It was a very peevish, ill-tempered thing of Sir Joshua, to tell the sculptor that, "because he was married he was spoiled for an artist." He little knew—old bachelor that he was—how much it is in a woman's power to strengthen her husband's exertions—by words of encouragement in those moments of despondency, when the very activity of the mind causes it to faint; by turning a deaf ear to a hasty word,

but opening both ears and heart to every word of kindness; by strict yet not mean economy; by learning enough of whatever art he lives by, to value his exertions, and teaching herself an interest in his pursuits, even if she do not at first understand them; by remembering her vow of obedience, which, if she love, as did Anne Denman, she will feel a privilege and not a yoke; by setting the house of genius in order, without disturbing arrangements which, even if she do not comprehend, she must take for granted are necessary; by rendering duties privileges; by a tender and confiding up-looking, first to her God and then to her husband; by living in, and for, his love; by offices of care and kindness, coming like the perfume of the rose from the whole, rather than from any particular thought or premeditated act. Such a wife was Anne Denman to John Flaxman; and no wonder was it that his small household in Wardour-street, enriched by such a presence, became noted for its serene elegance as well as its abundant mind.

But Flaxman, when he had acquired the means, longed to see, and study in, immortal Rome. His classic appetite hungered for that classic food which can be obtained only there, and she who shared his thoughts and feelings desired equally to attain the object of his wishes. How they enjoyed their residence abroad may be imagined, but cannot be described. It was while there that Mr. Flaxman perfected his illustrations of Homer, and also illustrated Æschylus and Dante. He saturated his fancy with the spirit of the days of old, but must have always found it easier to imagine than to copy. His communications from Rome were not extensive; they are, we believe, in the possession of Miss Denman, Mrs. Flaxman's sister, who has also a number of Flaxman's unpublished drawings, every line of which is a lesson. This lady possesses the small MS. volume, which is still, unfortunately for the world, only MS. Allan Cunningham mentions it in his life of the sculptor, and perhaps, as a woman, I love Flaxman all the more for the deep, delicate love he bore his wife. This is evidenced—among a thousand other evidences—by this little book made expressly for her.\*

Surely Mrs. Flaxman was prouder of so holy a tribute than if a kingdom, with all its mightiness and impurities, had been laid at her feet. Much profit may all derive from an acquaintance not only with this great man's works, but from the study and contemplation of his character; it passes all ordinary delight when feeling that the man who achieved such distinction was not only great in talent, but morally worthy—all honour to his name! He is the finest example in the records of Art to set before the young; whether we remember how his mind, persevering, clear, and confirmed, as it was, lifted him out of the heaviness of a weakly constitution—or consider the serene industry, so dignified and pains-taking, which taught him to elevate the homely cups and bowls manufactured by Wedgewood into elegant and classic shapes—one of the surest means of multiplying taste. Nothing can be more instructive than to view Flaxman in the morning, bestowing Etruscan beauty on a milk-jug,—proving that what genius adopts can never be considered "common or unclean,"—and silently at night embodying the finest conceptions of our greatest poets. And what a beautiful lesson does not his patience impart! When Engleheart received the gold medal—which the voices of all his brother students awarded Flaxman—he was hiding his pale and tearful face, but resolving, none the less, to proceed, like his own Penelope, to the Ithaca of his heart and fortunes. What

\* "On the first page is drawn a dove with an olive branch in its mouth; an angel on the right and an angel on the left, and between them is written 'To Anne Flaxman'; below, two hands are clasped as at the altar, two cherubs bear a garland, and the following inscription to his wife introduces the subject:—'The anniversary of your birthday calls on me to be grateful for fourteen happy years passed in your society. Accept the tribute of these sketches, which, under the allegory of a knight errant's adventures, indicate the trials of Virtue and the conquest over Vice, preparatory to a happy state of existence. After the hero is called to the spiritual world and blest with a celestial union, he is armed with power for the exercise of his ministry; and for fulfilling the dispensations of Providence, he becomes the associate of Faith, Hope, and Charity, and, as Universal Benevolence, is employed in acts of mercy.'—JOHN FLAXMAN, October the 2nd, 1796."—Allan Cunningham.



a noble lesson was this!—How full of dignity—how elevated—how sustaining! What a fine example to follow! How proud should we be of our countryman—and he had his reward—for the firmness of such patience is the accompaniment of a great mind, and must eventually triumph.

The fame of his drawings spread abroad;—their severe yet hallowed purity, their elevated character, their simplicity conveying by a few strokes of an almost inspired pencil what others, less richly endowed, would have taken pages to portray!

The volumes of his art should form a portion of every library, not to be carefully "put by," but rendered familiar. I saw the other day, in my own room, two young girls set aside a volume of French costumes to turn over and over again his "Odyssey," which, perhaps, for austere simplicity, is the most exquisite of his productions. Let those who examine the leaves of this precious volume remember that for these designs Flaxman received—twenty-one shillings each! The *Comte Evêque* of Derry, after they were known, gave him a commission, the subject from "Ovid's Metamorphoses," four figures of the heroic size, Flaxman agreed to do for the sum of £600! He worked night and day, and though he lost several hundred pounds by his work, his high heart made no complaint, nor did the Earl of Bristol!—Lord Bishop of Derry!—go beyond his bargain! To give even a *catalogue raisonné* of the works, both on paper and in sculpture, of this wonderful man would fill volumes. His drawings, in fact, are his noblest sculpture, for the marble did not always yield to his chisel as he desired; and those who understand such matters say that he never was at home with modern costume. After his seven years' sojourn in Rome he returned—triumphant, for his fame was established; happy, for he had also proved that domestic happiness and artistic reputation can be combined. No fame, no distinction could disturb the equanimity of his temper, or render Flaxman unworthy of himself; and when the Royal Academy elected him a member of their body he continued just the same.

He was one of those rare persons, fashioned so completely in the image of his Maker that the temptations and distinctions of the world, commonly so called, were too worthless in his eyes to be considered temptations; and his love and charity were equal to his refinement and moral dignity. He was neither a fanatic nor a sceptic. He was proud of his Christian privileges, and his great ambition was to decorate the sacred temples of his faith by the exercise of his art. Piety, real and unostentatious, produced its natural fruit. Flaxman was never dazzled by false lights, and never bowed to a coarse patronage; he was no tuit hunter—no runner in the train of "our nobility;" no bower to a mere rank which had not the power to ennoble its possessor. His thoughts were as much above the world as his works were in advance of his time; he was HOLY in every thought and deed; Christian in spirit, and in act; meek, because he was above all worldly pride and littleness of feeling! Surely we cannot contemplate such excellence too earnestly or too frequently. Youth should be especially careful to erect a high standard; the higher the more worthy of attainment—the more ennobling! Nothing deserves the name of Art that does not elevate—nothing deserves the distinction of Art that is not above the vapours of the world; so should all labour, that they may be able to "look back and blush not." We all look forward with hope, but few can look back with perfect content upon their own actions; some blot or burr—some sad mistake or sin—mars the retrospect; but Flaxman, living to count seventy and two years, could trace his career, year by year, to the time he sat in the little padded chair behind his father's counter, and, blessing God, smile with both heart and lip. I can never forget the awe I felt at Petworth when contemplating his "St. Michael subduing Satan." I have been in the gallery where it stands, at all hours, and seen it in all lights—the ardour and energy of the archangel, contrasted so magnificently with the craft and malignity of the demon, that it was impossible not to feel it as the power of good triumphant over the power of evil. He could not design aught that was not elevated; and perhaps nothing proved the high moral strength of his mind so much, as when during the brief peace of 1802 he visited Paris to inspect works of Art, refusing to be introduced to the First Consul, because he was the enemy of his king and country. He also, we are told, in the

too brief biography prefixed to his lectures, declined, while there, meeting a celebrated French artist, whose talents he admired, but of whose political conduct and principles he had a just abhorrence; indeed, it was his invariable rule, abroad and at home, to shun with the greatest care the society of persons, however brilliant and clever, when he was convinced that their religious and moral opinions were inimical to the laws of their God and their country: by this conduct he preserved a purity of heart and character rarely to be met with; it was this purity of heart which inspired the delightful cheerfulness and amenity of manner, that won the affection of the young and gay, as well as the respect and friendship of those of equal years.

With a perfect appreciation of the rich treat I was about to enjoy I entered the house, which the good taste of Miss Denman (Mrs. Flaxman's youngest sister) has converted into a shrine—a positive temple of Flaxman art. Relieves and figures, rich as rare, grace the hall and staircase; and when you enter the drawing-room, objects of deep interest dazzle you—dazzle is not the word to express what you must feel, at least what I felt—there was so much of calm and holy beauty, so much of the pure and true on every side, that I was bewildered by excess of enjoyment, and could hardly breathe or speak. The shield of Achilles is like a glory in the midst—that immortal work, the perfection of classic and anatomical knowledge, steeped in the rich poetry of an imagination as pure as it was fervid.

Indeed, any one of the works in that favoured room would stamp its author as a man of genius—any one of them would create a reputation. There was the small model of the archangel Michael and Satan—one of the immortalities of England; the "Acts of Mercy;" a Cupid and Psyche of unsurpassed loveliness; a model of Mrs. Tighe's exquisite monument: some that I knew—and to know is to honour—others I had only heard of—all grouped by the hands of affection, and arranged with the taste which is twin-born of knowledge. Then, there are portraits of Mr. and Mrs. Flaxman, by Howard; hers full of intellectual tenderness, the perfection of womanly expression; his, strikingly Miltonic; but, when Miss Denman showed me a miniature of himself, painted by his own hand, the likeness to Milton's portraits, and the ideal of Milton, was still more startling. This miniature, independent of the interest attached to it as a faithful likeness, is a most singular memento of the versatility of the sculptor's talent.

I pored over the little volume described by Allan Cunningham, and a holy and touching allegory it is. It seems to have been Mr. Flaxman's object to make his "Knight of the Burning Cross" fulfil all the duties which our Saviour enjoined; and it is not, I think, too much to say, that he perfectly succeeded. It is sad indeed to think that this, as well as many others of his glorious sketches, are shut up from the world, which is now becoming more worthy of them. Abroad, an Italian family—I think the Pirolli—support themselves by the sale of engravings taken from his designs.† It was really wonderful to see the delicate cups and chessmen, modelled by Flaxman for Wedgwood—delicate, as if designed by fairy fingers—so pencilled and minute, that they acquire new beauty when examined through a magnifying glass; and then to look at the shield, or the archangel, and remember they were produced by the ONE comprehensive mind and the one powerful, yet delicate hand!

I feel, and feel painfully, how feeble must be all I can say of Mr. Flaxman to those who remember

\* In many things "the child is father to the man." There is an anecdote which relates that, when a very young boy, Mr. Flaxman was so delighted with the romance of "Don Quixote," that he got himself a little sword, and sallied forth into Hyde-park and Kensington gardens—without a "squire—in search of adventures; but finding none, returned, half heart-broken, at meeting no damsel in distress, or any one with whom he could prove his strength and chivalry. This chivalry of spirit remained with him to the last—one of the ennobling principles of his mind.

† Yet so little have they been estimated here, that they may be purchased in this country for something like half the original price, being among the "Re-mains" in the establishment of Mr. Bohn in Covent-garden; the outlines from Dante are, we believe, the property of Mr. Nattall, of Bedford-street, Covent-garden, and may be had for two guineas instead of four. What artist, with two guineas in the world he can call his own, would be without them?

him; yet there are many whose hearts would leap high at being able to see what I have seen.

His mortal remains are buried in the church of St. Giles's-in-the-Fields; the inscription on his tomb is simple and true—his character was beyond all eloquence:—

"JOHN FLAXMAN, R.A., P.S., whose mortal life was a constant preparation for a blessed immortality. His angelic spirit returned to the Divine Giver on the 7th of December, 1826, in the 72nd year of his age."

Let us go thither on a holy pilgrimage. Men have travelled thousands of miles to visit shrines dedicate to far less veritable heroes! Let the young Artist stand beside his grave, and make a vow to be GREAT, like him—if he can be; to be good, like him—as he may be!

## OBITUARY.

W. H. PYNE.

THOUGH most of his old familiar friends and contemporaries in Art had quitted the stage before him, there are still many to whom the name of Pyne is associated with pleasant memories, mingled with feelings of affectionate and sincere regard. All the more, therefore, do we regret that we cannot now attempt any narrative as to facts, but must offer the present sketch rather as a characteristic than a biographical one.

Without claiming for him talent of superior kind as an artist, we consider him to have been, in many respects, the *beau idéal* of the artistic character—disinterestedly devoted to Art for its own sake—even to enthusiasm, yet, unfortunately for himself, not gifted with the enthusiasm of application. A sort of constitutional easiness and happy temperament of mind rendered him more indifferent to worldly success, even in his profession, than was consistent with prudence. Otherwise he might, no doubt, have distinguished himself as one of the first water-colour painters of his day, especially in familiar rural landscape scenery and topographical views with old buildings, which he either sketched, or composed with great facility, and with admirable feeling. As it was, he may be reckoned among the first founders of our present English water-colour school, having in some instances invented, in others improved upon, those processes which have advanced that mode of painting, from mere water-colour staining or tinting to one which can compete with oil, for depth of colour and power of effect. Had he but steadily pursued that career he would have earned both profit and distinction for himself, and might further have materially benefited the art itself.

One great advantage which he possessed over most of his contemporaries who treated similar subjects was the ability with which he could put in figures and animals into his landscapes, so as to render them not mere accessories, but of positive interest. Of similar groups and studies of figures he afterwards published a collection, under the title of "Microcosm." The "Royal Residences," another work, or rather speculation of his—for he himself undertook only the literary part—employing C. Wild and other architectural draftsmen to make the drawings—was though executed in a superior manner, as a speculation most unfortunate, for the expenses attending it so far exceeded his means, that he was obliged to dispose of the property at a very great sacrifice, before any profits could be realised by the sale. This affair involved him in difficulties which he never afterwards surmounted.

That work was completed in 1819, in three volumes, imperial 4to., with a series of highly-finished coloured interiors, which stamp it as a splendid *præstis*; but interesting as it is in itself, the literary portion was not very well adapted to such character, since it would have shown itself far more to advantage had it appeared in a humbler form, as a book of pleasant reading for general perusal. As a writer, therefore, he obtained more repute, not to say popularity, by his "Wine and Walnuts," which first appeared shortly afterwards as a series of papers in the *Literary Gazette*, that were so favourably received, that when completed they were republished in a separate form,—two small volumes fraught with interesting anecdote and gossiping relative to English Art and artists in the last century. He next endeavoured to establish a journal of Art, under the title of the





G. A. Fripp, £15. a. 'The New Pier, Boulogne-sur-Mer,' by W. Kendrick, £15. 'Hungarian Peasants at St. Stephen's Church, Vienna,' by J. Zeitter, £15. 'Windsor from the Thames,' by F. W. Watts, £15. 'Katsenelenbogen Castle, on the Rhine,' by J. B. Crome, £15. 'On the Sands, Burlington Bay, Yorkshire,' by A. Clint, £15. 'The Farkish Mother,' by A. J. Woolmer, £15. 'Peasant Girls,' by Thomas Cane, £15. 'Coast Scene near Tynemouth,' by S. Walters, £15. a. 'Above Blackrock Castle, on the Lee,' by G. Atkinson, £15. 'Dead Game,' by G. Stephens, £15. a. 'Landscape, Composition,' by J. H. Mulcahy, £15. 'Landscape,' by J. Stark, £15.

After the drawing, Sir George Hodson, Bart., moved the thanks of the meeting to Stewart Blacker, Esq., the Hon. Sec. He said, "As a Vice-President of this Society, and an active member of the Committee, I have had frequent opportunities of witnessing his unceasing care of our interests; and it is only at a great sacrifice of time, and by the bringing to bear upon the cause in hand great tact and talent, that our Society could have been placed in so flourishing a position, and the aspect of the Fine Arts in this country have undergone so reviving a change, and hold forth so cheering a prospect as they present at this moment. All might reflect with pride that they had a share in effecting so happy a consummation; but to Mr. Blacker is due the credit not only of originating this institution, but of working it to its present highly promising condition." Mr. Blacker, in returning thanks, adverted to his favourite plan of establishing a National Gallery in Ireland, and moved, "That highly approving of the principle of forming a permanent collection of the works of Art, to be open to the public as models and objects of study, we recommend our members to give every assistance in their power towards the proposed Society for the formation of a National Gallery for Ireland, consistent with the regulations of this Institution."

[We rejoice to record the satisfactory progress of this Society; and, considering the good it is doing in Ireland, we are little disposed to pay much attention to certain complaints that have reached us concerning the management. Ireland has certainly always been conspicuous for the perpetration of "Jobs"—jobs by which public benefit was sacrificed to individual gain; but we have no hesitation in saying, that this Society appears to us to be comparatively pure from suspicion of interested motives. We say "comparatively," for of a surety "favouritism" has led to the commission of acts that cannot be—and never has been attempted to be—justified. We allude, in particular, to the gift of £100 out of the Society's funds to a Mr. Burton, for the (so called) "copyright" of a water-colour drawing, which must inevitably make a bad print. This most unwise "bit of private patronage" has been followed, as might have been expected, by the usual results. This Mr. Burton has since done nothing; the last two exhibitions in Dublin have contained of his only some likeness-drawings; he has made no effort whatsoever to show that the £100 was well or ill bestowed. "God preserve us from our friends" is a prayer peculiarly applicable to the Irish. Mr. Burton might have succeeded in becoming, or remaining, a "great man" in Ireland, if his "friends" in the Royal Irish Art-Union had not helped him to a hundred pounds out of the general fund. As it is, even there, he has dwindled down to nothing.]

LIVERPOOL AND BIRMINGHAM.—Circumstances this month prevent our giving more than a terse announcement that the annual exhibitions of works by British Artists are both open at Liverpool and Birmingham; both, we understand, are of the very highest character, and both are likely to succeed in being greatly beneficial to the exhibitors, and profitable to the public.

BRISTOL.—There is at present an exhibition of paintings by old masters in the "Institution" of this city. We learn from one of the Bristol papers that "among its most interesting objects may be reckoned the small miniature of our celebrated poet, John Milton, by Walker, which was purchased at Rome by its present proprietor in 1786, and which, after a careful comparison with the existing engravings, was pronounced by Mr. Conway, Mr. Barry, Sir William Beachy, Sir Thomas Lawrence, Mr. Blake, and Mr. Stothard, not only as one of the finest miniatures in oil colours they had ever seen, but as an undoubted likeness of the poet; and any one may see, by

confronting it with the engraving by Caroline Watson of the well-known portrait once in the possession of Sir Joshua Reynolds, its perfect resemblance, except that this picture represents him at an earlier period of his life, probably at the time he visited Italy."

### THE LATE RICHARD DADD.

ALAS! we must so preface the name of a youth of genius that promised to do honour to the world; for, although the grave has not actually closed over him, he must be classed among the dead. Those who regarded, respected, or loved him, must anticipate such an event as his restoration to a perfectly sane state only as an additional calamity; and pray, rather, that consciousness may be mercifully withheld from him; for a return to reason would infer a condition which we cannot contemplate without renewed horror.

Alas! it is, indeed, a heavy penalty—that which poor humanity pays for enjoying the gift of a fertile imagination.

"The brain too finely wrought  
Preys on itself, and is consumed by thought!"

The history of the human mind, as exemplified by those who have exercised its nobler attributes, presents a melancholy record of high hopes or miserable disappointments—both too often ending alike in madness. Cases come before us very frequently, upon which we can offer no remark without invading the circle of private life and augmenting private sorrow; the memory of them is consequently permitted to die away, for it is impossible to ask for the poor victim a public expression of grief. The awful fate of Richard Dadd, however, calls for no such delicacy. His madness, alas! has obtained notoriety by one of the most appalling events recorded in the history of modern times. It is needless to say how heavily the theme burthens our pen.

It is our duty to print some particulars of the brief life of this young man: it has been done by the press generally, and must be done by us. We shall borrow largely from an article published in the *Pictorial Times*, written by one whose "facts" may be relied upon.

It was impossible for any youth to commence a career in Art with greater certainty of success than poor Richard Dadd, whose crime, the undoubted result of insanity, still occupies so much of public attention. His family are universally respected: the young painter's grandfather held the situation of timber-master in Chatham Dock-yard for a considerable period; and it is now some thirty years since Mr. Robert Dadd commenced business in High-street, Chatham, as a chemist, though he was better known as a lecturer on chemistry and geology, and is remembered in his native county as a good public speaker, a man of extensive information, and high moral character. Not very long since he removed with his family to Suffolk-street, Pall-mall East, having purchased a business connected with objects of *virtu*, and where he most successfully practised the restoration of *or-molu*, an art supposed to be confined to the French capital.

Richard, his third son, his pride and hope, was born on the 1st of August, 1817, at Chatham, and received his education at the grammar-school of Rochester. There is little doubt that he imbibed his early love of Art from his boyish acquaintance with the rich and varied scenery of his native county. We fancy that in many of his early sketches we can trace outlines of the dells and noble trees in his favourite park of Cobham, the very place where his young genius received its inspiration, and where his fearful insanity evinced its overwhelming power.

Of all our English counties, Kent is the best calculated to imbue an artist's mind with the overflowing richness of Nature and of Art; every nook and swell, upland and lowland, every farm-house, cottage, and shed, is a thing of pictorial beauty, such as no other country but England can furnish, and no other county so happily illustrate and combine. The parks and ancient residences of England's barons impart the dignity of history to the scene, while the navies of England, with the powers that pay us homage, pass along the mighty river that skirts its shores: such scenes might well aid and strengthen his imagination, while they imparted a healthy vigour to his pencil; and when his

father removed to London, he found himself at once in the midst of the advantages which polish and refine. At the Royal Academy he was noted for his attention, good temper, and diligence, and gained three medals.

He began drawing when about thirteen, and many of his drawings were much admired before he attempted to paint in oils. His first picture was of shipping; his first exhibited picture at the Suffolk-street Gallery was his brother's dog; but the first production of his pencil which we remember as connected with his name, was 'Alfred.' He first studied at the Museum, and afterwards at the Royal Academy. He took especial delight in portraying fairies. In 1811, the work which may even now be considered his most successful, 'Titian asleep,' was exhibited at the Royal Academy. Next appeared a 'Pack,' that excited universal admiration at the exhibition of British Artists.

Mr. Farrar, of Wardour-street, bought one of his first efforts, and poor Power purchased his 'Don Quixote' out of the Suffolk-street Gallery. One of the Manchester publishers (Mr. Agnew) bought one or two of the later creations of his pencil; but his principal work was painting a series of pictures from 'Manfred' and the 'Jerusalem Delivered,' for Lord Foley. These evince the power and variety of his conceptions; they are more than 100 in number. His friend Mr. Parnell executed the decorations of the house, and produced most beautiful effects in combination with the studies of the artist. Thus the road to the young painter's fame and fortune became wide and smooth; his mind stored with the honeyed treasures of Nature from its earliest memory; his father proud of his talents, and directing them with skill and kindness; his family intelligent and affectionate; a happy and prosperous home, and a standing above his years in the eyes of his country!

In the spring of 1842, he agreed, at the request of Mr. S. C. Hall, to illustrate for the 'Book of British Ballads,' the ballad of 'Robin Goodfellow,' the editor selecting this as one of those best suited to his peculiar talent; and Mr. Dadd made the drawings on the wood—the first time he had ever dealt with that material. His designs abounded in brilliant fancy; he took much pleasure in the task; and since his return—in fact a few days before the event which has caused such universal sorrow—he wrote to say how pleased he should be to illustrate another ballad for the second volume.

On the 16th July, 1842, he left London for Egypt with Sir Thomas Phillips (knighted for his gallantry at Newport), to whom he was introduced by his steady friend, David Roberts, R.A.

Many of his letters from the East are well written and interesting; but he quitted Sir Thomas Phillips suddenly, and in a manner very unaccountable, manifesting feelings that could be mistaken by no one for other than tokens of incipient insanity. He had not been at home a week, before his old companions perceived this change; the necessity for watching him carefully was canvassed by them, while every week strengthened the impression that his mind was destined to become a wreck. None, indeed, anticipated, or could have anticipated, so horrible a termination to the struggle between reason and madness; for a person more invariably gentle, kind, considerate, and affectionate, did not exist. He was emphatically one who could not deliberately injure a fly. Immediately after his arrival in London, he commenced working; and, strange to say, the pictures then produced are as admirable in design and execution as his earlier works. This is evidenced by a picture of 'Arabs,' sent to one of the provincial exhibitions—Liverpool—a work of rare and singular merit. The cartoon contributed by him to Westminster Hall was commenced and completed in thirty-two hours. It was sent in against the earnest entreaties of his family and friends, who knew full well that it could do his reputation no service. For ourselves, when we saw it, we considered it as evidence of that insanity of which we had heard so many rumours, and our apprehensions for his ultimate fate increased.

A distinguished member of the Royal Academy, with whom we conversed above a year ago concerning the promising genius of poor Dadd, informed us that he had been the most regular and attentive student who had ever studied in the schools of the Academy, adding, "Other young men I have sometimes missed; but Dadd never." He agreed with us in conceiving Dadd as foremost among the rising young men of the age.

"His poor father was the last to put faith in the belief so general among his friends. He consented, indeed, to consult Dr. Sutherland, who advised quiet and care; but he resolutely resisted the conviction that the perplexing proofs he received of his son's state of mind were other than temporary 'beats of the brain,' that a calm residence at home would surely subdue. Mr. Dadd, therefore, unhappily refused to place his son under any restraint, and resolved, in an evil hour, to be himself his keeper. There is now no doubt that (as usual in such cases) insanity had induced a hatred of his best friend—the son had persuaded himself that the father was a fiend who had set on other fiends to torment him. Soon after his return from the East, indeed, he said to a dear and intimate friend, that although many fiends had been about him on his voyage home, the Great Fiend of all he had as yet never seen, but gave a frightful intimation that he was looking for him. His insane thoughts, however, he communicated to very few. He became far more reserved than he used to be; yet manifested a degree of shrewdness and sharpness about little things utterly foreign to his former character. The very morning of the tragedy he called upon one of his intimate friends, and said he had been rather idle for some days; that he should go on the Continent, and requested he would give him a letter to enable him to get a passport. His friend said he required no letter; and he replied, 'Well, if I do not, perhaps you will give me one to say you know me, and that I am respectable.' His friend, who knew well his state of mind, did not like to refuse him, and did so; but in his haste he left out a word. Dadd's keen eye perceived the omission, and instantly suggested its insertion. The friend to whom we refer parted from him on this morning of the fatal day, with sad misgivings that his mind was rapidly perishing.

"How solemnly true it is, that 'the ways of Heaven are dark and intricate.' It seems but a few months since he who is now a wanderer, was with us, here, in this very room; his full rich voice, as full of music as a joy-bell, and his sportive humour, exciting innocent mirth. All who knew him speak of the exceeding gentleness and sweetness of his nature, which, though sensitive, was anything but irritable; he was satisfied with small praise for himself, but ready and lavish of his praise of others; his studio was more orderly than artists' studios generally are, and he had a large folding screen therein, carefully canvassed, on which he noted down his thoughts—as artists note them—with their pencils. We remember being greatly delighted with several of the sketches; and if he persisted in his plan, the screen must be of exceeding value.

"The dead are at peace; but we mourn the living sorrow that remains to an amiable family; truly theirs is a trial which nothing but God's great strength of mercy can alleviate. We mourn the mental death of the young man, into whose brain the hot sun of the East is believed to have burnt insanity. We have written this brief unsatisfactory record with much pain, for we esteemed the youth as a friend, and honoured him as one of those shining lights which brighten Art. No living artist possessed a more vivid or delicate imagination; and there is no doubt that the excess of this quality predisposes to the disease which has triumphed over him. When we call to mind his gentle, tender, and affectionate nature; the bright smile; the cheerful voice; the eyes at one moment almost wild with the varied lights of mirth and fancy, and then so deep and solemn in their thoughtfulness; when we remember the high, broad, orb-like forehead, a very castle of intelligence—we wonder where can the stronghold of reason be, when it deserts such an habitation."

The statements here made are, we have reason to know, perfectly correct. In the expressions of sympathy which accompany them we cordially join. We have no design to give a history of the most melancholy event that has blighted all our hopes of the young artist; nor do we wish to add much to the account here given. The name of David Roberts is mentioned in the course of this biography. The friendship which that excellent gentleman and accomplished artist bore towards the unhappy youth, whom he had known almost from childhood, was, we are fully aware, a great stimulus to his exertions in the profession of which he was already an ornament. While poor Dadd was

making the tour, which, alas! sowed the seeds of insanity, he wrote some letters to his esteemed friend, which Mr. Roberts kindly placed at our disposal several months ago: they remained in our drawer for insertion about this period, when subjects of pressing interest in the Arts grew slack. We have asked and obtained a renewed permission to print them, for under altered circumstances this was necessary. But with how different a feeling must we publish them now; and how deep a melancholy must pervade the minds of those who now peruse them! They are evidences of his astonishing industry, close observation, untiring energy, and enthusiastic love of his profession. All the friends of poor Richard Dadd, among whom we were proud to class ourselves, bear testimony to the gentleness of his disposition and the goodness of his heart. His abilities were of the very highest order; it is our lot to have seen and appreciated them from the commencement of his career; in foretelling his future fame, we little anticipated so grievous a termination to so many sure hopes.

Symptoms of his insanity were very apparent soon after his arrival from the East. The appointment to travel with Sir Thomas Phillips was procured for him by his friend David Roberts; it was in every way (or rather it seemed to be, for who can read the future?) most advantageous. We know how heartily the young painter rejoiced at the prospect thus opened to him—with what joyful anticipations he left England—what a glorious and triumphant result he expected from the store he should gather for working up through his whole life. We must pass over the sad subject rapidly. In Egypt he had an attack which at the time excited little alarm, yet it was a *coup-de-soleil*, always dangerous. On his way home symptoms of aberration of mind appeared to his respected companion, who thought it necessary to obtain medical advice; they parted in Paris; from that city Dadd posted all the way to Calais, and subsequently from Dover to London; so that on his arrival here, his money (which was considerable) was all spent.

The letters we here publish show that unfortunately, from the rapidity with which the various countries were traversed—the continual succession of objects, all of exciting interest, and the last ever of interest the greatest—proved too much for his mind; over-exertion tore it; and at length it became a total wreck.

We must now number among the departed, one of the kindest and the best, as well as the most gifted, of the children of genius it has ever been our lot to know.

The first letter of poor Dadd to his excellent and valuable friend is dated from Athens, Sept. 4, 1842.

"At Venice we stayed five days, and were occupied nearly the whole time in going from place to place seeing sights; and some of them were magnificent, and some the merest trash that we could set eyes on.

"The pictures of Paul Veronese and Tintoretto are the most marvellous things imaginable in respect of execution and colour, and the size and number of their works are surprising. Titian also is seen to great advantage; and Bellini, Bonifazio, and others of the Venetian school, can only be understood by a visit to this place. I had just time enough to make a blot of Peter Martyr, and a picture of a miracle of St. Mark by Tintoretto: the last one of the most fascinating works I ever beheld. The modern exhibition, which was opened whilst we were there, is held in the Academy, amongst the fine works of the old masters; and a most unfortunate thing it is for the moderns, for their poverty looks doubly wretched, and one is insensibly led to wonder how, with such fine productions about them, they can produce such infamous daubs. The drawings from the antique and life by the students, are exhibited to the public at the same time, and seem to occupy much of the attention of the visitors: the whole affair is gratuitous, and, may I add, so it ought to be. The Church of St. Mark here, is a most interesting specimen of the Byzantine style, and one of the most gorgeous temples conceivable; no material is used except the most costly, and the variety of marbles and mosaics is surprising. The ceiling, which is a series of domes, in form of a cross, is paved with gold mosaic, which is slightly tarnished; and upon the sides of the wall are representations

of different portions of biblical history in colours. The altars are rich to excess; and with the lights burning, priests officiating, and people kneeling about the place, present an extraordinary sight to the eye. The lower class of people here are very picturesque, and the water-carriers especially so: their freedom of motion and erect carriage are striking, and, beside the city itself, seem to me all that is left of the former pride of Venice. It may seem an absurd remark, but they (the water-carriers) are so distinct from all the rest about them, that the idea suggests itself naturally enough.

"I shall not attempt to describe to you the feelings with which I first set eyes on this wonderful place, but may venture to say that I felt sorry I was obliged to leave it, having done so little besides looking at it. The gondoliers are the greatest scamps breathing; and in going to Mestri from Venice, we had a scene with the two who conveyed us: they swore and shouted at each other with a twenty-horse power, and one of them with his broad-bladed oar struck at the other, but missed him by a few inches, or he certainly would have been heavily visited. Notwithstanding that they nearly upset us, and occasioned all the inconvenience in their power, yet, at the end of the voyage, they asked for a gratuity, and grinned at their own impudence in doing so—of course they were not satisfied. Whilst upon this I may say, that surely there never was anything equal to the assurance with which all foreigners plander travellers: the slightest thing that is done for you, they expect payment for; and when you leave a hotel, they all swarm about you with greedy looks and clutched fingers, anxious, like their own detestable fleas and mosquitoes—to which they may be compared—to get the last drop out of you. But you have experienced all this without doubt, and I must trust that you will excuse this, as one excuses a safety-valve in a steam-engine.

"At Bologna we saw the leaning towers and the Academy of Arts, in which is Raffaele's 'St. Cecilia,' and some of Guido's finest works; indeed, this latter artist is to me the greatest ornament of the gallery, and far exceeds his masters the Caracci, of whom also there are some fine specimens in the city. I saw here a fresco by Guido, said to be his *chef d'œuvre*, and very fine it is too; but I think it is not equal to his oil pictures. With regard to frescoes, of which I have seen many very celebrated, you will perhaps not think me impertinent in saying that it seems much inferior to oil in capability and duration. I have observed repeatedly that the oil pictures of the same master are in the finest preservation, and their frescoes in so ruinous a condition as scarcely to be visible. It is true that we have not seen Rome or Florence yet, and for that reason may not have sufficient grounds for advancing such an opinion; but, without any exception, I should give the preference to oil in all the cities we have visited; and I think the facts will bear me out, whether considered as to design, expression, truth to nature, colour, or durability. The Venetians had the good taste to prefer oil, and the consequence is, that they possess a series of pictures representing her great deeds, which are pure and bright and perfect as when completed. These are monuments of her glory that at once come home to your feelings, and are widely different from the frescoes of Italy, where one is obliged to institute a reasoning process in the mind, which may end in the conclusion that there may be something good in it. The pure daylight of Paul Veronese, and surpassing brilliancy of colour, show clearly enough that lightness of effect depends on the artist and not the material; and, to speak truly, I have seen no frescoes possessing such luminous power as his works.

"From Bologna we proceeded down the east coast to Ancona, where we embarked for Patra. At Ancona there is a fine Roman arch on the quay; and the Mole, which is Roman, is in good preservation, although it is small. This place will always be associated in my mind with knives and chests. There is a tolerable trade at this place, and it is increasing I believe. The streets and people are very picturesque, and there seems to be a great abundance of priests whose faces do not indicate great self-denial. We touched at Corfu, and stopped here long enough to enable us to make a trip to the island. On landing we at once entered upon a scene of a description that baffles me. It seemed a large assortment, or menagerie, of pompous ruffians, splendid savages, grubby fiends, wild



costume, long matted hair, dark complexions, and noisy shopkeepers, styed in filth, all their apparels looking like makeshifts: these, mixed with English, soldiers and civilians, Italians, donkeys, mules, and strange half-naked children, quite bewildered me, and I knew not which to look at first. Upon recovering I pulled out my sketch-book to secure some reminiscences of costume, and immediately I was surrounded by the whole market. I never saw such an assemblage of deliciously-villainous faces: they grinned, glowered, and exhibited every variety of curiosity. Oh, such expression! oh, such heads! enough to turn the brain of an artist. Having sketched what I desired, I moved off only to be followed by a troop of boys and men about fifty or sixty in number, and I in modesty dived into all sorts of miserable alleys and back ways to avoid them; but alas! I might as well have tried to get rid of my own shadow. All my efforts could secure me but little of what I saw, as the moment I began sketching some kind body would inform the person, and raise his curiosity to see his picture. Some looked at me with great suspicion, whilst others examined me as a species of curiosity, and—but I must wait my return to inform you of more. Patras is a miserable town, but one of the most flourishing in Greece. At this place we hired a boat to take us to Scala, in the Bay of Crissa, which is an arm of the sea of Corinth, our object being a visit to Castri or Delphi, the site of the celebrated temple and city. We visited the Castalian Fountain, and drank of its inspiring waters. Alas! how is this place changed! Where formerly the priestess raved out the oracle of the deity, now angry washerwomen rave out an intolerable jargon of abuse at each other. The waters, once deemed full of inspiration, are now full of frogs and water-cresses; and I think, from the repute in which the place is held by the people of the present day, that the goddess might be obliged to sell those same water-cresses for her living. From this we went to Vertizza, where there is nothing to be seen; and thence to Magaspelon, one of the most singular places we have seen hitherto. This place I shall be able to describe when I return, as I fear I have no room in this. Thence we proceeded through some fine scenery to a place called Fara, a miserable khau, where we contrived to pass the night. Thence to Tripolizza, and thence to Argos: near this place are the ruins of Tyrius and Mycene, both of which we visited; and then proceeded on our route to Corinth, where there is but little left of its antiquities. Our next place of rest was Megara, and Athens the next. Greece is an unhappy country to all appearance, and I think I have nowhere seen so much misery as here. The peasants are but little above the condition of savages, and are as ignorant nearly. The country is exquisitely beautiful, although its beauty consists in barren mountains and rocky glens. There is but little scope for the husbandman, and his efforts are very rude. Of Athens it may be said to be struggling with ruin, ancient and modern, and with but little success; the people live in a strange way, and seem to hug their filth and dirty habits. Yesterday we saw the ceremony of burying the bishop, who died the day before. He was carried in procession clad in his robes, and his face exposed. On his head was his crown, and in his hand his staff.

The following letter is dated "Damascus, Nov. 5, 1842."

"As you promised me before starting, the interest of these places is intense. When one enters the streets, the quantity of character is distracting, so much so as to hinder me from sketching, for I could not make up my mind what to do amid so much to be done. Asia Minor has been the source of much pleasure to me; and the cities, with their singular tombs, would, I am certain, have proved the source of as much to you. The site of their enormous ruins is remarkable for the romantic and grand. One thing cannot fail to suggest itself to the mind, namely, the great wealth and power of the people who could create such works. The tombs cut from the solid rock are of curious design, and seem all, or most of them, to be destined to contain three bodies. At Maeri are some of elaborate work, and those cut into the rock are more beautiful, or, rather, more architectural than the others we have seen. But it is at Xanthus the most ornamental of their

works are to be found; and you will, doubtless, ere long, see some of the sculpture that has been taken thence, under the superintendence of Mr. Fellowes. Whatever may be the origin of their school of Art, it bears, in some instances, a strong resemblance to Egyptian works; and I have seen drawings made by a Mr. Forbes, and have sketched a sculptured tomb, that leave but little doubt on my mind, as far as resemblance can do away with it. But, as the learned are at variance on this point, it would ill become me to venture an opinion upon the matter. At Xanthus the tombs are chiefly built, and the sarcophagi proved a source of wealth in Art superior to that of any other in the parts hitherto explored by travellers. Pinara is a most extraordinary place; the rocks, many hundred feet high, tower above the city, and their face is covered with the excavations of the tombs. Nothing can be more extraordinary than these tombs. The situation and design are singular to a degree. Those at Maeri, which I spoke of above, are of a low Ionic order, and yet the execution of the work is of a superior description. The theatre here is in fine preservation, and the arched vomitories are tolerably perfect; little of the proscenium remains, but the seats are well enough. Around about it are the sculptured relics of other large edifices—sculptured I say, because nothing of them remains but that part which is cut in the solid rock. The sea washes the shore nearly close to the entrance of the theatre; and across the bay you may still see the ruins of another more modern city, called by the same name, but which, I believe, is not worthy of attention at all, considering its architectural. The plain and mountains about the city are exquisitely beautiful; and the Masi-cyths range of snow mountains, when first we caught sight of it, was enough to make one leap out of one's skin. Owing to the heat of these climates, the snow is not persistent for the whole year; and the sight of their bald summits, glowing and gleaming in the setting sun, would wake all the artist in you, or indeed in anybody with the least love of nature. By artist, understand me as wishing to say enthusiast, for no man is an artist without a strong feeling of enthusiasm for his profession. I am not afraid to repeat your own phrase to you, because I am sure that it is true, as I always find the love of Art strongest in me when most enthusiasm would predominate. You see that I give you back your own speech merely for the pleasure of flattering myself—a weakness I trust to your kindness to excuse. But I should really fear to say how much I feel on seeing all the treasures of earth I have so lately witnessed—the big cities and big mountains, the big clouds and deep blue sky, where seems to be written in brightest colours the symbol of eternity. See now if my enthusiasm has not already betrayed me into writing what it would puzzle me to explain.

"The traveller in Asia Minor must be struck by the great natural capabilities of the country, and the little that man does to improve what nature has so bounteously spread out for him. The valleys between some of the mountains, indeed, all that I've seen are fertile in the extreme; and we saw the heaviest crops of Indian corn growing upon land that is but indifferently cultivated. The mountain scenery is very fine, the pine and fir trees grow in great abundance. The scenes amongst them and from their tops are of that nature that I have seen sometimes painted though rarely but never described; to look at them makes the heart expand, and to dwell amongst them must be to have thoughts as great and good as the objects themselves. From the citadel of Hos we enjoyed a fine view by the morning sunlight; and as we stood in the ruins of a Roman building of vast proportions, we might almost fancy ourselves turned into Romans: at all events I was very romantic. The mode of travelling with us was as follows:—We were mostly up at daybreak, and having breakfasted on coffee, eggs, and such bread as the country afforded, we mounted our horses and departed our way. Perhaps our journey would last for eight, ten, twelve hours; the last rarely, and I need not say to you, who are accustomed to travel, how many little incidents would occur on the road. For instance, on leaving Smyrna, or rather the day after, we met some hundred and fifty camels on their way to Smyrna, with their bells all tinkling, and the drivers as gay as bright colours could make them. Then, again, we might meet with a group of shepherds in the plains, living in their black hair tents,

and the children nearly as naked as they were born. Perhaps a village returning from their summer habitation in the mountains to pass the cold season in the plain; this is a sight worth particular attention, as they would, of course, bear all their goods and chattels about them. When I saw the party I mention, they were crossing a stream, with camels, horses, and the children and women riding the asses; or perhaps the lusty women were stoutly trudging their way, a group of camel-drivers resting under the shadow of a plane tree, their cattle lying about, as you will easily fancy. A woman at a well, children playing, or a thousand things to arrest the attention, and which all seemed to slip away from me as if unreal—as if they were the pageants of a dream, rather than a substantial reality; and yet I do not think that I am much to be blamed, for a body can't very well sketch riding on horseback. About dark we generally reached the place of our lodgment, and some of them were queer enough: a ruined house which could scarcely hold its rickety sides together, a mud hut, or greasy Greek house, served to shelter us for the night; and we often were and are the victims of the hungriest fleas in existence. But these things give a gusto to travel, and to yourself must doubtless be the subject of many pleasant thoughts. This you must see would allow but little opportunity for employing my pencil; and as to the use of colour, it is next to impossibility. Of Asia Minor, with the exception of the ports of Smyrna, Boudroon, and Scala Nuova, it may be said (of the parts we visited) that it is one vast ruin, even to the clothes on most of the peasants' backs. We cannot, however, complain of their hospitality, which seemed ready enough, generally speaking; but we found that they, as well as most other bodies, like the colour of money.

"The free bearing of the men is very striking, and we saw very many that would have become a senate, so much of dignity do they possess. The women, too, are women such as Raffaele and Michael Angelo painted, and as free from affectation. They carry themselves perfectly upright, and walk with no mincing gait, but with such a gait as a rational creature should use. I like these points about them much; as to me, it conveys a notion of truthfulness of character, a thing more to be prized than all the boarding-school accomplishments that ever were acquired. We left the shores of this beautiful celebrated land in a cutter for the Island of Rhodes, which place we landed at, after twenty-four hours' passage from the port of Maeri. The route we made through the country was this:—Smyrna to Sedikni, a small village, two hours from Smyrna. We went no further the first day; thence to Foorbalee, another small village; thence to Scala Nuova, through Ephesus, the ruins of which are imposing from their magnitude rather than their perfection. Thence to Sack Bizaur, or Magnesia, where we found two French gentlemen, a Mons. Texier and Mons. Clergis (or such a name), employed in excavating the friezes of a ruined temple which exists there. We found they had taken up their quarters in a ruined mosque, and were glad of their hospitable entertainment and shelter for the night. Thence to Tebaker, by another small village; thence to a strange little hut by the road-side, having passed the cities of Alinda and Alabanda (I think such are their names)—ruins of considerable extent, and of exquisite situation. Thence to Mylapa; thence to Boudroon, where we saw the sculptures that have created so much sensation in the literary world, about whether they belong to the tomb of Mausolus, or no. These I have made sketches of, and Sir Thomas Phillips has forwarded them to Sir Stratford Canning, in the hope of his obtaining them from the Sultan. They are the finest works in bas-relief in marble that I have seen, after the marbles of the Parthenon. The subject is 'The Combat of the Athenians with the Amazons,' and has all the energy and spirit of Greek Art in its highest perfection. I must, however, caution you that the marbles which I sketched—four in number—are some distance from the eye (above it), and, of course, owing to this circumstance, the difficulty of forming a correct opinion is much increased, as the delicacy (if there be any) is lost. From Boudroon we sailed to Djvato, where we saw an excavated tomb—or two, I think there were; and thence to some horrid little huts where we soundly slept, and enjoyed the change—at least, I speak for myself. The fire was kindled near the door

of the den, and the smoke escaped any way it could. Thence to Hoogiz, where is a large ruinous house, which belongs to one of the Dars Bays: this was so picturesque that I made a sketch of it. Thence to Dollomon, a pretty place, consisting of one house belonging to the Aga. Thence to Maeri, and so to Rhodes. Thence to Cyprus (after three or four days' sojourn); from Cyprus, where the boat merely touched, to Beyrout. Thence to Djebail; thence to Tripoli; thence to the convent of Anthony, seated in a wild ravine of the Lebanon range. Thence to a village whose name I forget; thence to a Baalbec, at which place we rested half a day, and examined the ruins, and where we, or I at least, enjoyed myself to the utmost; the pillars are glorious, certainly, although I believe they do not tally with the received proportions of Corinthian architecture. From Baalbec to Zebdeni, and thence to Damascus. I could write for a week on what I have seen in Syria alone, and should certainly tire you out did I relate every picturesque incident that occurred on the way. Beyrout you know well enough to prevent the necessity of my writing of it; but I may mention that Commodore Napier has written his name upon it in large hand—such a hand as one would expect him to write from his appearance. They say here that the Maronites and Druses are at loggerheads; and in the mountainous passes of the country we met some troops of cavalry looking as wild and savage as the rocks themselves. Seen in such positions as we saw them, they would make stones speak: winding in single file up the rock, nothing could present a more magnificent spectacle; and yet the pleasure I felt at seeing them was mingled with a degree of savageness, because I could not stamp them down at once upon my sketch-book. But space and time are narrowing, or I would gladly try to interest you in return for the repeated obligations you have conferred on me. I must speak, however, of the jolly monks of St. Anthony, who were delighted to see us, and came round us in our apartment, like curious children, to see us eat our dinner, or devour it rather. The effect, for it was lamp-light, was something never to be forgotten, and every cowl concealed a face that was full of mirth and fun.

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This letter is dated Fort Mannel, Malta, February 24th, 1843:—

"As you know, from experience, the dulness of quarantine, you will perhaps excuse my desire to escape a little of it by inflicting an epistle on you, and so lightening the tedium of these tedious twenty days. Half of our quarantine has expired; indeed, this is the twelfth day; for we count the day of our arrival here as one day of the imprisonment. We arrived here on the 12th, having left Alexandria six days previous, on board of her Majesty's steamer *Medea*, the lieutenant of which, Mr. Harvey, very kindly offered us the passage. I think that, despite the attentions of the officers, and tolerable weather for the trip, I never passed six more miserable days. I scarcely know—perhaps I should say that I am perfectly ignorant of—the cause of the nervous depression that I experienced; and it is the more surprising to me as I had no disposition to sea-sickness. Since we have been in quarantine, however, I have in a great measure recovered my wonted spirits, and hope, before we start for Naples, that I may be perfectly recovered. We were seven weeks upon the Nile expedition, and went up as high as Thebes, making no stoppage at any place except Kenneh, from which place we visited the Temple of Dendera. We stopped for two or three hours to visit the site of the ancient Antinoë, and visited the tombs in the mountains Iroût, which occupied one day; but our journey was performed with all convenient rapidity, and we delayed at no place longer than was absolutely necessary to see the antiquities, or whatever else was worth seeing. Our boat, though smaller than such as we saw used by the English, was yet better than most of the others, and contained all the necessary accommodations, which I need not recapitulate to you. It was manned by a lusty crew of twelve rowers, besides whom there were the Prais, his son, a boy of twelve years or about that; the pilot, and two other men, one of whom I might describe as an improvisatore, whose business was to make and sing rhymes on the passing occurrences, the crew joining in a chorus at the end of each line, and prolonging the same a little

at the end of what might be called a verse. The airs selected by him were not by any means unpleasing, having a quivering tremulous character, and being uttered with a loud voice, which might be heard at a very considerable distance. With nightfall they (the crew were accustomed to fasten the boat to a large stake driven in the ground, and then assemble round a fire, and sing to the sound of a double pipe, which, in tone, resembles much the Irish bagpipes, and a funnel-shaped drum or tambour, which was beaten by the hand to a peculiarly monotonous air; perhaps one of the crew would stand up and perform a dance of the country, supporting himself by a stick, and his companions clapping their hands in concert; and thus the time passed well enough with them—the day employed in tracking or rowing; the evening, in dancing, singing, and other diversions. For us, we either read, or wrote, or drew, or watched the novel aspect of everything round about us.

I walked about the streets of Alexandria with my eyes and mouth wide open, swallowing, with insatiable appetite the everlasting succession of picturesque characters. I had the most unaccountable impulses, that would not let me stop to sketch, but were constantly prompting me on, to drink in, with greedy enjoyment, the stream of new sensations. The bazaars confused me by their wonderful character; and, if I stopped to sketch, I soon had a crowd round me, some of whom were very pointed in their remarks, and seemed to gaze at me as if I was some strange wild beast; they turned over the leaves of my book whilst I was sketching; and some of them told me, with a laugh, that I was El Madne Achmet, and jested with each other about me in a way that to me was and is perfectly incomprehensible. I was constantly asked if I was an Arab Turk, an Arab, and such like ridiculous questions. But the novelty of the scenes was ample compensation for all these little annoyances, and I enjoyed them so much, that I fear my very excitement would not allow me to do so much as otherwise I should have been able to do. The *cafés* were very interesting on account of the assemblage of characters outside their doors; the pipe seems to be the best friend of the Turks, and contentment was never better expressed than by one of those same people lounging in listless idleness, the only noise accompanying his thoughts being that of the smoke bubbling through the water; and perhaps it is no tradition to say that the smoke and bubble are apt and fit types to represent his thoughts. It must be so, or how else could their country be in such a degraded state. I declare that the Turkish empire, for by far the greatest part, seems to be one great ruin, and the people of the country living in a state but little removed from savage life. In Egypt I was astonished to see the abject condition of the Arab fellah; and the ruined villages and towns wherever we went, indicated the most rotten state in which man can live and call himself not a savage. The clamorous demands for bucksheeth, would lead one to suppose that the poor wretches were almost famished, and were begging for life rather than a gratuity. Previous to sailing up the Nile we visited the Pyramids, and had to make a long *détour* owing to the soft state of the soil, the inundation not being sufficiently subsided to allow of our proceeding in a more direct path. It occupied us about five or six hours by the route we took; and we had during its performance the opportunity of seeing the Pyramids in many points of view. As is usual, we were more struck by these objects at a distance than when we approached nearer to them; and, as is usual, when within about two miles of them, we were met by some half-naked Arabs, who came round us with the most extravagant gestures of delight, leaping and running as if mad, vehemently assuring us that we wanted two Arabs a piece, and repeating their names to us every two or three minutes (Hassan, Mahmoud, Mahmoud, Hassan), until they fairly exhausted our patience. We found an encampment of Europeans at the Sphynx, which had been excavated in front, in order that they might read the ablet (or copy, rather,) which is between its paws; they consisted of Dr. Lipsius, Ronomi, and Mr. Wild, an architect from London, and some artists employed in copying the hieroglyphics in the tombs. We visited such as could be entered, and in the evening we visited the Pyramid of Cheops. The scene we had outside the entrance baffles description. I know

not how many Arabs there were, but they made noise enough for 80; scuffling and quarrelling with each other, each bent on entering with us, and each bent on getting in before his neighbour. I at length found myself inside a square shaft of rapid descent, slippery enough, and dirty enough, with a candle in one hand and an Arab in the other, the stifled sounds of voices coming up from below me, with glimmering lights in front and behind. After one or two false steps we reached the bottom, where the stones had been blasted away; and here we ascended into the long gallery, and having reached the same, observed how fine the work was, and wondered what it was for. Then the Arabs lugged us up the sloping sides, and we soon reached the King's Chamber, having stopped to admire the immense labour taken to baffle the search that has proved too keen. The sarcophagus remains, but its kingly tenant and everything else have vanished; and in this mightiest of earthly human monuments to preserve the body from destruction, we read the lesson that it is of no use to try to do it. Human greediness is too much for human vanity, and despite the strongest efforts to render it otherwise, the passions—the base ones, I mean—are constantly asserting their superiority over the intellectual and noble ones. The Pyramids serve, too, for ingenious men to exhaust all their fanciful theories upon, and seem to be quite mistaken in their purport by a large body of learned philosophers, who, being unwilling to take the evidence before them, speculated on what might have been, and what a deal of room there is, in them they have not yet found a use for. A big mass of vanity is too much for their stomachs, and well it may be, for it must be an uncommon strong one to digest the Pyramids. We ascended them the next morning—Diot is the large one—and I reached the top first, and in nine minutes. No sooner landed there than my Arab assistants clamoured for bucksheeth, and used every entreaty to induce me to give them *tre piastri*. They pointed to their eyes, and then to the ascending party, shaking their heads as if they wished me to understand that they should not see. They stroked my arms down as you would fondle a spaniel, and at length knelt down and embraced my knees. This was too much for my gravity, so I gave them their desire and pacified them. No sooner, however, did the others arrive at the top than they gambled it away with their companions, and when we reached the bottom were loud in entreaties for more. We slept in a tomb one night, and in a tent the next; but such was no novelty to us, and our slumbers were sound. When fairly launched in our craft for Thebes we began a very regular life, and one that has afforded me a large amount of satisfaction and pleasure. To enumerate and describe the ruins would be only tiring you; it is sufficient to state that, as Sir Thomas thought we might see specimens of every style of Egyptian Art at Thebes, we went no higher. At Carnae I was more astonished than even at the Pyramids. The great hall, in my opinion, is more immediately comprehended in its grandeur than the others. The mind is at once impressed with the idea of immense size and eternal strength, whilst with the others it is necessary to consider and reflect upon before they are understood. I saw your name on one of the propylæa on both sides, and recognised the spots of three or four of your sketches. The sculpture on the wall afforded us a considerable amount of gratification, and Sir Thomas in particular was pleased with the representation of the battles on the outer and the northern side. He expresses himself, however, as more pleased with the Memnonium than any other temple or palace, and the tombs of Bâbd El Malorek were the source of much pleasure. Belzoni's tomb elicited all our terms of approbation; and at the tomb of Anepophon I think we found the sculptured intaglio of rare delicacy of execution. With Medinet Habou we were pleased, and the figures on the plain; we also examined Gournore. On our return we stopped to visit the site of the ancient Abydos. It is almost buried in sand, and there is not much of interest to be seen; what may be underneath is another matter. It is near to Girgeh, a town where there is a Coptic convent, which we visited, and where we saw some funny specimens of the art of painting. In the neighbourhood of Kermeh the Pasha is damming out the inundation; and, when there, we saw persons of all classes working at the embankment, to



the sound of life and labor. We were informed that a murrain had swept away some thousands of cattle, and that the Pasha's loss was very great; but they expect that they will recover it in the amount of grain grown in the coming season, the inundation having risen to an extraordinary height. We were also told, when at Cairo, in returning, that the Pasha was in a bad temper; that he had only just been reconciled to his son Ibrahim, with whom he had been displeased on account of his want of success in Syria. Ibrahim has been ill, and is just recovering. The Pasha is building a mosque on the citadel, which is very elegant, and of a veined alabaster material, which contributes much to the richness of effect, although it is said proper advantage of this has not been taken. I regret that I did not see the Pasha, for certainly he is an object of interest, having made some stir in the Egyptian world—to what end, however, remains to be seen. It is said that he has strong fears lest Egypt should fall into the hands of the Franks; but does not anticipate it whilst Ibrahim lives. For my part, I should say the Egyptians don't care a straw about the matter; for I believe they can't be worse off in either physical or moral condition. There is much pleasure in store for us yet at Naples, Rome, Florence, Genoa, Lyons, Paris. I hope I shall reap all the advantages I ought to do from this journey; and I sometimes try to persuade myself I shall, and am doing so. I work all I can, and study all I can, and with as concentrated an attention as I am capable of.

#### THE WOOD-ENGRAVERS.

A meeting has been held, and a memorial agreed to and extensively signed, by the wood-engravers of London, with a view to induce the Council of the School of Design at Somerset House to suspend the recent "order" by which the art of wood-engraving is taught in the Female School. Mr. Thompson presided on the occasion. If we are rightly informed, the memorial has been presented, and a courteous reply has been given, declining to make the required change. That the wood-engravers should be anxious to put a stop to a procedure that threatens much injury to them is not to be wondered at, more especially now, when prices for good work are so wretchedly diminished as to render the occupation of a clever and skilful artist scarcely more profitable than that of a bricklayer. We must reason, however, on this subject. Unhappily in this country, just now, every profession and every trade is overdone; yet it does seem unreasonable that any class of persons should object to other persons being educated so as to share with them even the very little of labour that remains to be produced. It is notorious that scores of "lads" are employed to produce cheap cuts for the two illustrated papers; and it is certain that ere long the "supply" of hands will so far exceed the "demand" that it would seem likely for every woodcut to be executed there will be half a dozen applicants—these illustrated newspapers not being destined to have a very prolonged existence. Still the evil is one that cannot be remedied by the course which the wood-engravers suggest. And we must bear in mind that engraving on wood is one of the few employments that ladies may undertake without losing "caste." Unfortunately in this country their means of occupation are so few as to amount to "almost nothing" that is not menial. The governess is far worse paid than the cook; the daily teacher has to walk miles and work for hours daily for a sum of about two and sixpence; embroidery and worsted work are valued at about ten shillings a week to the producer; and the poor plain or fancy worker, if she labours at home, and so "keeps up her respectability," may earn ninepence per diem, to be doubled if she braves licentious starers twice a day, alone and unprotected in the public streets. Considering all things, therefore, we cannot but rejoice that the Council have not yielded to this requisition of the wood-engravers, but determine that ladies who desire to learn the art shall be taught it. It is, indeed, important that they be taught it properly, so that employment may follow; and it has been

a most unfortunate policy which induced the appointment of "a teacher," half amateur and half professional, who has a great deal to learn and very little to instruct.

#### THE PRIZE CARTOONS.

THE eleven "prize cartoons" have been exhibited during the month in the Gallery of the British Artists, Suffolk-street, where, according to some authorities, they have been seen to greater advantage than they were at Westminster Hall, "the light being much better, and the small number of designs not distracting the attention." Others, however, seem to think they suffer materially in being placed so close to the eye. Certain it is, that their merits as well as their defects are here more justly appreciated. The rooms in Suffolk-street have, in one way, at least, supplied a singular contrast to the old Hall; at Westminster there were crowds daily; in Suffolk-street a solitary stroller dropped in now and then; but it must be borne in mind, first, that at Westminster one hundred and forty cartoons were exhibited—in Suffolk-street only eleven were shown; in Westminster visitors were admitted free to see the whole collection—in Suffolk-street one shilling was exacted from each for the privilege of looking at less than a dozen. This was a very unaccountable arrangement, and could have been no other than a very "bad speculation;" but it is a speculation, with which the artists have, we understand, nothing to do, and belongs exclusively to the publisher of the series of cartoons—a printed order for a copy of which forms one-half of the cover of the catalogue. We are anxious that this should be clearly understood, because, although it may be perfectly justifiable in a publisher to render his plans as profitable as he can, it would not have been creditable to the eleven artists to have exhibited so mercenary a spirit as to have demanded one shilling each for that which the Nation had shown for nothing, having previously liberally rewarded the producers. A heavy charge has been often brought against us by our Continental neighbours, and not without some foundation—that we are as much traders in intellect as we are in merchandise; and we perceive in a recent number of a French journal a bitter sneer against our artists for this attempt, at Suffolk-street, to make a shilling show out of the "prizes."

The policy of charging a shilling for admission to view the eleven is quite another matter. It is, we humbly think, an unwise, if it be not an unjust, charge, and will sufficiently account for the loneliness of the rooms. It appears that the cartoons are to be lithographed by the sons of Mr. Linnel. The *Spectator* "argues favourably of the accuracy and spirit of these copies" from "a glimpse" the editor has had of the young gentlemen's work in progress. We are glad to hear this, for the task is one of no ordinary difficulty; and if to be done at all, it is most essential that it should be well done. For our own parts, we have little expectation that the work will succeed, and greatly question the wisdom of producing it at all; sure we are, that before it can be in the hands of the public each of the eleven artists will have painted a picture far worthier to be multiplied by engraving. The Messrs. Linnel may be, and we hope will be, fully competent to the due execution of the work; but we must enter our protest against so considering them upon no better evidence than that which seems to have contented one of their friends—their "copies of the pictures in the National Gallery, engraved in Felix Summerley's shilling catalogue"—mere memoranda of the paintings, usually about the size of half-a-crown.

We fear this publication will do no good to any one concerned in producing it; it would be an insult to the eleven artists to consider the cartoons as their best works; and, inasmuch as they are all of them comparatively young men, it would be absurd to imagine that their next efforts will not greatly surpass their (so to say) juvenile attempts.

The cartoons have reflected the highest credit on the talents of their producers; they have established the proof that the power to excel in the highest department of the Arts is assuredly with British artists; but we must enter our protest against considering this first attempt as an attempt by which we desire judgment to be formed concerning our ability as a Nation to answer a National

call. On the same principle that we should have deeply lamented to find the Royal Commissioners selecting the competitors to do the actual work of embellishing the Houses of Parliament without further trial, so do we regret that a work is to appear—and to go far in stamping our national character—formed of the earliest efforts of artists in a new style; when we know that in the course of a year or two these artists, or others, will of a surety produce works far more worthy of the age and country, and infinitely more honourable to themselves. Nay, we do not entertain a doubt that every one of the eleven will within the next three years be heartily ashamed to look at a copy of the work that bears the date of 1843. Let us, for example, anticipate the next drawing of Mr. Armitage—in 1844; can there be a doubt that time, study, and reward, will have had their natural influence; and that, in 1844, he will little thank the person who places palpably before him the work of 1843?

But the evil is not to end with the production of the eleven prize cartoons lithographed by the sons of Mr. Linnel; it is advertised that the ten cartoons that received "ADDITIONAL PREMIUMS" (such is the term applied to the works recompensed not out of the Treasury, but out of the receipts at the doors,) are also to be engraved and published, in some shape or other; and that a few of those that obtained no prize of any sort are to be mixed up with "the ten."

At all events, we hope our school may not receive final judgment from these copies—eleven or twenty-one, as the case may be; we venture to prophesy that they will confer small credit and no advantage upon the parties concerned in their production. At least, let us inform our Continental neighbours—our foreign rivals—that they have no right to draw conclusions as to the capabilities of our British school from these examples of a few young men—mere tyros, by comparison. We are bound to tell them that three out of four of these successful competitors were utterly unknown before the premiums were awarded—that the contest for prizes was carried on chiefly by students—that not a single artist of established fame entered the arena. If, therefore, the schools abroad will place our productions—the copies of THE ELEVEN, and the copies of THE TEN—beside those only of their own pupils, or third or fourth rate painters, we shall willingly abide the issue; but if they, unfairly and of malice aforethought, compare our English cartoons with the productions of their great masters—the leading spirits of Germany and France—they shall, at all events, be told of THEIR WRONG-DOING.

#### VARIETIES.

**ARTIST-JUDGES.**—We have reason to know that it was seriously considered and discussed by the members composing the "Royal Commission of Fine Arts" to permit the artist-exhibitors of the "Cartoons" to award the prizes offered—that is to say, to determine among themselves who were best entitled to the premiums. The Commissioners were not quite prepared to adopt this plan; its novelty startled them; and—although not without considerable hesitation—the proposal was withdrawn. We have very little doubt, however, that when next brought forward, under circumstances that justify its adoption, it will be adopted. It will be wise to do so, undoubtedly. Ancient authorities are in favour of such a procedure, and although unknown to modern times, when

— "interest's gilded hand

Can shove by justice,"

or, at all events, when favouritism or prejudiced acts instead of reason, there can be no question of its being the wisest course that could be pursued. Free from objection it certainly is not; but it seems to us by far the most likely to secure reward to real worth.

**THE LATE EXHIBITION.**—No account was kept of the numbers admitted free to the exhibition in Westminster Hall. This is to be regretted. The numbers, as stated to us, would seem a huge exaggeration to those who were not witnesses of the mighty pressure within the old Hall from ten o'clock until six. On Saturdays, also, when each visitor paid a shilling, the influx

of visitors was great. On the last Saturday 3052 were admitted—a triumphant finale. It is to the honour of the multitude, that while crowds after crowds pushed into the Hall, and squeezed into places to look at cartoons, not the slightest ill or unbecoming conduct was manifested. The people seemed to be—as they really were—learning a great and useful lesson that from the memory will never fade. It is but “the beginning of the end;” the cartoon exhibition was in many respects an experiment. By-and-by an English “mob” may be admitted anywhere without danger of mischief; such trials of their temper and sense of propriety will not be made in vain.

THE ROYAL EXCHANGE is now so far getting into shape, both within as well as without, that the architecture of the cortile or quadrangle is fully developed along its sides, although the surrounding arcades or ambulatories are still quite in the rough. There will also be some further enrichment bestowed on the elevations of the quadrangle, which even now are of far more embellished character than usual. In this portion of the structure the original plan has certainly been very much improved upon, for, instead of columns only, below, there are now piers behind, and arches between them, whereby, if the ambulatories are more enclosed from the central area—an advantage, rather than the contrary, in wet weather—a due degree of solidity is there produced; whereas, had that lower order been executed according to the first idea, the contrast between the upper and lower half of the elevations would have been too great, and would have amounted to the expression of heaviness above, and vacuity and weakness below. The design of the upper order (Ionic) has also been greatly amended, and is now not only particularly rich and picturesque in its general composition, but presents several new and well-studied features of detail, in the windows more especially. In one particular, however, there is a change which we do not consider to be at all for the better, viz.—the open-work parapet which has been substituted for a balustrade. As regards the exterior, or rather the west front, a very material alteration indeed, for the better, has been effected by bringing the portico more forward, so as to render it *diprostyle*, or with two intercolumns on its flanks: this, and the addition of columns within, together with the very great depth of the central division of the portico, and the avenue in continuation of it leading into the quadrangle, will render it by far the finest example of the kind—the richest and most scenic and picturesque in the metropolis—perhaps in the kingdom, especially when the unusual scale of the order itself is taken into consideration. Frequent as porticoes have become of late years, they have all been pretty nearly quite alike, consisting of no more than an advanced line of columns, and by far too shallow to afford a due degree of shelter, or the appearance of it, or to produce any bold effect as to shadow. Most certainly there has not among them all been any instances of *poly-stylar* composition in respect to internal columniation, which is productive of so much variety and play of perspective, as well as of light and shade. The portico of the Exchange will, when completed, also be particularly rich, on account of its pediment being filled with sculpture. As to the intrinsic merit of the last, we do not speak, but merely as to the general architectural finish derived from it.

RICHARD DADD.—Considerable doubt seems to exist as to the actual position of this unhappy young man. It is assumed that, because no official intelligence of his capture has reached either the Home or Foreign Office, there is no truth in the rumour of his being in custody. The facts, however, are briefly these. He was taken (as described in the French newspapers) for attempting to kill a fellow passenger in the diligence at Montreuil, not far from Fontainebleau, and on the direct line of road from Paris to Lyons and Marseilles. At Fontainebleau he is

now imprisoned. When arrested he unhesitatingly avowed that he had taken the life of an individual who called himself his father; and his conduct since has been such as to induce entire conviction of his insanity. Under such circumstances, according to the laws of France, no trial is necessary; the poor maniac is at once consigned to a lunatic asylum. Being an Englishman, however, he would of course be given up to the proper authorities, in the event of a legal application being made. We understand the afflicted family have memorialized the Home Secretary for permission to allow him to remain in France, where he will be properly taken care of (of course at their expense, their means being ample), thus avoiding a trial in this country, which can terminate only in his confinement for life—but the progress of which must again harrow up the feelings of those who have been heavily and grievously tried. His family appear to consider that this boon will be granted; if it be refused it will not be from want of sympathy with their terrible sufferings, but only lest a dangerous precedent might be established.

NEW CONSERVATIVE CLUB-HOUSE.—This building is now beginning to show itself on the west side of St. James's-street; but whether it will turn up a *King of Clubs*, architecturally, it would as yet be hazardous to say. Its frontage cannot be much, if at all, less than that of the Reform Club-house, and in depth it appears to be of somewhat greater extent; yet, owing to its situation, it will have only one façade; consequently, as all external embellishment will be confined to that, a greater degree of it can be afforded. Yet, judging from what is to be seen at present, we are not particularly sanguine in our expectations of what is to come. The character of the architecture is rather poor than otherwise—too much akin to that of the Pall-mall Conservative: what is to come may probably be very much better, but it may be questioned if the whole will, in that case, be sufficiently of a piece. With the double example and warning before their eyes, of the Reform and the first Conservative, rendered all the more marked by their juxtaposition, it was to be thought that the architect and his employers would have spared no pains to make their own building excel the merits of the one, and be altogether free from the defects of the other. Not having seen the design, and therefore being unable to form an idea of what the entire composition will be, we give our present opinion as one only *pro tem.*, and hope we shall, by-and-by, have reason not only greatly to alter, but to change it altogether. Still, such a commencement has rather damped the expectations we had formed.

STATUES TO GREAT MEN.—The following important letter has been addressed by the Premier to C. L. Eastlake, Esq., Secretary to the Royal Commission:—

Whitehall, August 17, 1843.

DEAR SIR,—A proposal was recently made in the House of Commons, that the commissioners should be empowered by her Majesty to inquire into the best means of doing honour, by public monuments in sculpture or painting, to be erected at the public charge, to the memory of men entitled to the gratitude of their country by eminent civil, literary, or scientific services. I was unwilling to devolve on the commissioners a general inquiry of this nature, not immediately connected with the original object for which the commission was appointed, but I willingly undertook to recommend to her Majesty to give to the commissioners full authority to consider whether there is any portion of the edifice intended for the accommodation of the Houses of Parliament or of the buildings connected with that edifice, which could, with advantage and propriety be allotted to the reception of monuments, such as those to which I have before adverted, and to report their opinion to her Majesty, not only with regard to the particular site of such monuments, but in the event of an appropriate site in connection with the new Houses of Parliament being recommended by the commissioners with regard to the principles, generally, which should govern the selection of the names to be honoured by so distinguished a record of national gratitude, and to the best mode of combining the public acknowledgment of eminent service with encouragement to the Arts in this country. I am empowered by her Majesty to recommend he subject to the considera-

tion of the commissioners, and to give them her Majesty's full authority for entering upon it.

I am, &c.,

(Signed)

C. L. Eastlake, Esq.,

ROBERT PERL.

It would be difficult for even the Prime Minister—liberal and enlightened as he is—to make a communication that will more gratify artists and men of letters. Hitherto nearly all the honours that have been accorded by the nation have been bestowed upon its fighting men. Nevertheless, is it not true that

“Peace hath her victories as well as war!”

victories, out of which have arisen more real benefit, and which have conferred more genuine glory on Great Britain than Trafalgar and Waterloo put together? We look forward with exceeding delight to the result of this most welcome announcement.

IMPROVEMENT OF ST. PAUL'S CHURCHYARD.—It is now fully determined—so goes the *on dit*—that the whole of the houses forming the north side of St. Paul's Churchyard and the south side of Paternoster-row shall be entirely cleared away. What, however, seems to contradict such intention is the fact that a very extensive building for the Religious Tract Society is now actually in progress on that side of the Row which is to be taken down. In itself, too, the improvement would be by no means in proportion to the very great sacrifice of property attending it; nor, except in regard to obtaining space, could much be made of it, unless the scheme were to embrace a very great deal more. At all events, it would be found indispensable to rebuild, at least, to refront the whole of the north side of Paternoster-row, if it is to be so exposed to view. It is true, the north side of the Churchyard stands greatly in need of improvement, it being now strangely irregular and jagged in plan, with the houses jutting out at sharp angles in some parts, and with gaps and rents in others; yet this might be corrected less extravagantly than by sweeping away that mass of buildings altogether; as it might be rebuilt—ere it could it in some places be only a single house in depth—so as to form a uniform and handsome range of building, carried parallel to the cathedral, upon a line set somewhat more backward from it than what is now the widest part. Were this done, the cathedral itself would, in our opinion, show itself to greater advantage, and as a more imposing mass, than it would do, should the area on that side be so greatly enlarged as is now proposed.

HAMPTON COURT.—Crowds visit Hampton Court for the purpose chiefly of inspecting the pictures. We understand that the number of persons admitted daily during the past month has averaged 6000—4. e., within the month upwards of 130,000 have been admitted.

ART-UNION OF LONDON.—The exhibition of works of Art selected by the prize-holders of 1843, closed on the 9th of September, having been open four weeks: namely, three weeks to the members and their friends by tickets, and one week to the public by advertisement. It was also open eight evenings. During this period the Gallery was visited by no less than one hundred and seventy thousand persons; and it is gratifying to record that not the slightest damage was done to any of the pictures. On one day alone, namely, Friday, the 1st of September, above 25,000 persons passed through the rooms. To show the amount of excitement it caused out of doors, we may mention that no fewer than five pirated versions of the catalogue were published by speculators, and sold in the streets by men, women, and boys; the price of some of which during the last week was as low as one halfpenny each. It is somewhat curious, that during the week when the exhibition was open to the public generally, the rooms were at no time so crowded as they were when visitors were admitted by tickets only. The subscription for 1844 will doubtless be very large (as every subscriber will receive, in addition to an engraving by Goodall, from Stanfield's “Castello d'Ischia,”



a series of outlines by Selous, illustrative of the "Pilgrim's Progress," engraved by Moses; and we call earnestly on Artists to sit down resolutely and DO THEIR BEST.

**THE NATIONAL GALLERY.**—The gallery is closed until the 30th of October, i. e., for about six weeks. This is an evil utterly unjustifiable. If the officers connected with the establishment require relaxation—their duties being so terribly onerous and fatiguing—they can do as they do elsewhere, relieving each other by turns. But really it is unpardonable that the public should be made to sustain a serious injury, because the persons they pay liberally expect to take holidays. We hope Mr. Wyse will next year call the attention of Parliament to this grievance.

**PRIZE AT LIVERPOOL.**—We rejoice to record the fact that the prize of £50 has been awarded by the Liverpool Academy to Mr. P. F. Poole's picture of the 'Plague of London.' This is honourable to a provincial institution for the promotion of the Fine Arts. In France, the Nation would have come forward long ere this to reward the painter who produced such a work; in some of the states of Germany he would have been honoured with a public triumph; in England, however, he is left to look daily in his own chamber upon the picture he has painted, until possibly, in due course of time, having long lived with poverty, he dies in want, and Nations will compete for the possession of the work he could scarcely exchange for its weight in mutton. We by no means anticipate such a destiny for Mr. Poole; he has marketable talent as well as high genius, and can manage to live without being often hungry; but such a destiny is common enough in the annals of Art. It will be asked in after times, was it possible that such a picture as this 'Plague of London' could have been seen by tens of thousands without finding a purchaser? Why, a Jew-broker—prudent enough or rich enough to retain it for a dozen years—might find it a profitable investment; for, sure we are, it will be one day worth a King's ransom.

#### ART IN CONTINENTAL STATES.

**FRANCE.—PARIS.**—Were it not sufficiently known, that on the Continent the favourite play of our great dramatist was *Hamlet*, this would be shown by the frequency of its illustration, and the numerous subjects it supplies to foreign artists. M. Eugene Delacroix has just published thirteen lithographic plates illustrative of striking scenes in this play.

**The Madeleine.**—The group in white marble, intended for the high altar of the Madeleine, is finished, and about to be placed in its intended site. The French journals, in criticising this work, pronounce it "the largest in Paris;" it is by Marochetti.

**The late Duke of Orleans.**—The Queen, before departing for Eu, inspected, in the atelier of M. Marochetti, an equestrian statue of the late Duke of Orleans, intended for erection at Algiers.

**Competitions.**—The following subjects have been proposed, by the School of Fine Arts, as themes of competition for the prizes in Painting, Sculpture, Architecture, and Engraving:—"The Exile of Oedipus from Thebes;" "The Death of Epaminondas," a Palace of the Institute, fitted for the reception of the five great Academies; and for engraving, "Arion precipitated into the Sea."

**The Stashish Collection.**—The bequest of this collection to the King of France will be fresh in the recollection of all lovers of Art. If the circumstances to which are attributed the spirit in which this bequest was made, be correct, it is a matter of surprise that that there could coexist in one mind the elements of a love of Art, and the morbid egotism that could counsel such a disposal of such effects, which alone will be remembered according to their value, while the testator will be forgotten. This museum, which formerly occupied the second story of the north wing of the Louvre, is now arranged on the first floor in the apartments occupied by the Naval Museum: the suite consists of 16 small rooms. Pictures occupy the four first; the fifth contains

sketches by the great masters; the sixth, the library; and in the remainder are disposed, sketches, engravings, antiquities, &c. &c.

It is expected that the collection of antiquities in the Royal Library will be enriched by the addition of a gold girdle, discovered near Beauvais, in the cuttings for the railroad in progress in that district. It is supposed to be a Gaulish relic, dating back nineteen centuries. It is valued by weight alone, at 880 francs.

**Vauban.**—The Minister of the Interior has commissioned the sculptor Etex to execute a marble monument in memory of the Marshal Vauban. It will consist of many figures, and occupy a site in the Invalides opposite to that of Turenne.

**ITALY.—FLORENCE.**—The Chevalier Cesar Mussini, professor of historical painting in the Florentine Academy, has just completed two compositions. The method of painting is of recent discovery, and is said to excel all oil-painting in brilliancy and durability, as also in its perfect resistance to every degree of heat and cold. It can be washed without injury to the colours. Encaustic painting, also, is inferior to this new process in richness and durability, and in comparison with it the perishable fresco is dull and tame. The discoverer, Professor Mussini, makes a secret of his peculiar process, which seems to consist particularly in the method of mixing and applying the colours: it is, however, equally available on canvas as in mural painting. Lord Holland, the English minister at the court of Tuscany, has repeatedly visited the studio of the artist, and, after close investigation, became so interested in the discovery as to communicate it immediately to the Royal Commission of the Fine Arts. A negotiation has been opened with him for the purchase of his secret, but nothing is known of the result. Letters from Florence speak favourably of this discovery.

**NAPLES.—THE EXHIBITION.**—Notwithstanding the liberal patronage of the King of the Two Sicilies, the school of Naples does not flourish. The exhibition of this year does not reach its average standard, in consequence of many of its most talented supporters not having contributed. The most striking picture as regards size, is 'The Justification of Susanna,' by Ruo; it is, however, defective in many points. 'The Samaritan,' by the same artist, is better. Thomasso de Vivo exhibits two subjects from the tragedy of "Holofernes," one of which resembles very much the well-known picture of Horace Vernet. 'The Farewell of the Parganots to their Country,' by Catalano, is full of merit—many of its parts considered separately, are near in their approach to perfection. Of 'Socrates in Prison,' another picture by the same artist, we cannot speak in equally high terms. 'The Calabrian Sailor,' by Rocco, resembles too much an academical study.

There are many subjects selected with judgment which have not received justice at the hands of the artists: for instance, 'Raffaello presented to Pope Julius II.,' by Lessa, presents no one commendable feature.

There are comparatively few sacred subjects, and a large proportion of landscape, marine, and genre. Some of the portraits are very well painted, as are some of the miniatures; and by Vianelli there are two very remarkable sepia drawings; and by Panebianco two admirable drawings in Indian ink, one of which is 'The Entrance of Ferdinand II. into Messina.'

The sculpture and architecture are generally superior in character to the other departments; but the impression with which the spectator quits this exhibition is, that the revival of Art in, at least, Naples is not yet to be looked for.

**VENICE.**—A large picture has been completed by Grigoletti, the subject of which is the 'Banishment of Foscarei from Venice.' The picture has been sent to Venice.

**ROME.**—Several large sculptures have lately been sent hence to Munich. Besides the works of Professor Martin Wagner, there was the model of the colossal statue of the King of the Two Sicilies, and the statue of Bolivar, both modelled by Tenerani, and which are now to be cast in bronze by Stigmayer, in Munich.

**GERMANY.—BERLIN.**—Cornelius has been commissioned to make drawings for *tableaux vivants*, intended for the fêtes about to be held at court. The subjects are from Tasso's "Jerusalem Delivered."

**Copernicus.**—It is proposed to erect at Thorn a monument to Copernicus, by subscription. A member of the Academy of Arts, of Berlin, supplies the model of the statue, which represents Copernicus holding in one hand an astrolabe, and with the other pointing to the heavens. It seems that foreign states have been solicited to subscribe to the work, but the University of Glasgow is the only foreign body that has contributed; and the smallness of this gift is complained of. It is well that a statue should be raised to the memory of so great a man; and it is well if Prussia, employing her own artists, could not afford to commemorate her own great men, that foreign states should contribute to do honour to the memory of such a character; but before the expression of disappointment on this score, it should be remembered that it is an unusual proceeding to subscribe to foreign monuments.

**Sale of Pictures.**—The gallery of Herr Reimer, the bookseller, has been sold by public auction. The works were principally by masters of the Dutch and Flemish schools. The prices are said to have been exorbitant; but, if this be the case, having some of them before us, we are disposed to augur somewhat unfavourably of the merits of the works; however, purchasers attended from distant capitals, to which is attributed the extravagance of the prices. The most remarkable picture was a Rembrandt, which realized 4517 francs.

**VIENNA.**—The jealousy existing between the various so-called schools of Germany, is much in its spirit the same that pervaded those of Italy, in the zenith of their greatness. An example of this has occurred in the recent exhibition at Vienna, where nearly the whole of the pictures were by Austrian artists—indeed now, for a series of years, Vienna seems to have stood thus alone. The collection of this year was varied only by a very few pictures from Munich, one French, one Danish, a very few Belgian and Flemish; from Düsseldorf and Berlin, none.

**MUNICH.**—Professor Hess, assisted by his pupils, is still occupied in the embellishment of the Church of St. Boniface. In the upper part of the edifice, are already executed 36 frescoes, all relative to the life and sufferings of the martyr saint and his predecessors in Germany. Nothing remains to be done but the backgrounds, which are to be of the colour of gold. Schraudolph, the worthy coadjutor of Hess, has painted on the walls of the nave, 'Boniface Preaching the Gospel,' and 'The Consecration of Boniface.' During this year, three frescoes will be executed, for which the designs are already made: these are 'The Foundation of the Four Bishoprics, by Boniface,' 'the Coronation of Pepin,' and 'Boniface setting forth to Preach the Gospel.' Koch, Schraudolph, and Hess are commissioned for these large compositions. The grounds on which these works are executed are, for some, purified lime; for others, a stucco of chalk or marble dust, which communicate to the pictures the appearance of enamel.

**A Portrait from Recollection.**—Kaulbach has just executed a portrait of King Louis, who is represented as Grand Master of the Order of St. Hubert, attended by four pages. It is due to the talent of this artist to state, that the head and entire figure was drawn upon the canvas from memory, and with all the fidelity of an excellent portrait of a patient sitter.

**FRANKFORT.**—The additions recently made to the collection of works of living artists are a large landscape by Carl of Munich, some designs by Van Haanen of Amsterdam, and a picture by Laddey of Riga.

**BONN.**—A competition has taken place here for a statue to be erected to the memory of Beethoven; and judgment has been pronounced in favour of a young sculptor of the name of Hahnel. After the completion of the design in clay, the statue will be cast in bronze at Nürnberg. The same

**DENMARK.—COPENHAGEN.**—Thorwaldsen has been instructed by the King to design three pediments for the palace, and one for the Hall of Justice; statues will also be executed for the palace, four of which at least, Hercules, Minerva, Nemesis, and Æsculapius, will be in bronze.

## REVIEWS.

**BARONIAL HALLS, PICTURESQUE EDIFICES, AND ANCIENT CHURCHES OF ENGLAND.**  
 Drawn on Lithotint by J. D. HARDING.  
 Edited by S. C. HALL, F.S.A. Part I.  
 Publishers, CHAPMAN and HALL.

We review this work chiefly because it is our duty to direct attention to the peculiar style of Art in which it is illustrated. On this subject, the editor thus prefaces the publication:—

"It may be necessary to state that the prints which illustrate this work are executed in LITHOTINT, and not in LITHOGRAPHY—that is to say, they are drawn on the stone with the brush, and not with the pencil, crayon, or stump.

"Every practiser of the art of Lithography has devoted much time and study to obtain impressions from drawings so made; but experiments were invariably followed by disheartening failures; and the purpose was generally abandoned as unattainable, until, in 1840, Mr. Hullmandel made the happy discovery which may be said to form an epoch in the history of Art. It is by his patent process this publication is produced.

"But although the invention has been pronounced entirely successful by the highest authorities throughout Europe, and has been subjected to tests which afford indubitable proof of its having accomplished all that was sought for, or even hoped for, in the Art—an opportunity is here, for the first time, supplied, by which it may be fully submitted to public criticism.

"Its value cannot fail to be perceived and recognized; its merit will be at once apparent to ordinary observation and matured judgment. Its superiority over Lithography must be universally admitted; it is not only far more refined and beautiful in character, but it enables the artist to avoid the semblance of a copy, and to multiply his works, in no respect altered from their original features. The Lithotint Print is, indeed, a transcript of an artist's drawing, made by his own hand."

For our own parts, we have been utterly astonished to find this improvement in the art so manifest, and yet to know that it has never, heretofore, been submitted to any proper experiment; it has been suffered, indeed, to lie dormant for so long a time, that we imagine many persons considered it to have been abandoned as hopeless.

We shall take some early opportunity of giving its history, congratulating Mr. Hullmandel on at length receiving something like a reward for his labour, ingenuity, and ability.

The work which these lithotint prints illustrate, pictures the old baronial mansions,—

"The stately houses of England,  
 How beautiful they stand!  
 Amidst their tall ancestral trees  
 O'er all the pleasant land!"

pictures, also, the venerable churches so abundantly scattered over this "pleasant land," and such "edifices" as may be picturesque in character, and rich in historic or traditional lore.

The baronial halls, the mansions, and manor-houses of Old England, rich treasures of the picturesque, in association with "patrician trees," the growth of centuries, and the various natural graces accumulated in "the demesne," supply most desirable subjects for the pencil, exceeding, indeed, all others in interest, and very often in pictorial beauty, and affording rare opportunities for combining the skill of the painter with historical records and descriptions of an important and valuable character;—the history of each of these baronial halls forming, usually, a prominent part of the history of the kingdom during its most eventful epochs, and illustrating the lives of our most famous "British Worthies."

With the houses emphatically styled "Old Houses" are almost invariably associated churches, pictorial in character, of venerable antiquity, and deeply interesting as connected with the several families whose ancestors they entomb;—structures, every stone of which discourses of the past, every aisle of which contains some relic to remind us of

"hands that penned  
 And tongues that uttered wisdom;"  
 record the glories of forgotten soldiers, or preserve memorials of warriors whose names "in Fame's eternal volume shine for aye." The village churches of England may, indeed, be classed among the most unchanged, as well as most peculiar of its existing structures; yet they are little known beyond the localities in which, ages ago, they were built, although treasure-houses of the antiquarian, abounding in suggestions to the historian, and of rare value to the artist:—

"We never tread upon them, but we set  
 Our foot upon some reverend history!"

This work is designed to supply pictorial illustrations of these baronial halls—their picturesque accessories, and the venerable edifices associated with them; the illustrations being accompanied by such memoirs, biographical, historical, and descriptive, as may be considered necessary introductions to these "nurseries of nobility," consecrate to memories of

"Altar, sword, and pen—  
 Fireside—the heroic wealth of hall and bower!"

The first part contains views of Cobham Hall (the north wing of the fine old structure); the interior of Cobham Church; and the turreted gateway to West Stow Hall, in Suffolk, an ancient residence of Charles Brandon, Duke of Suffolk, and his royal wife, the sister of the eighth Henry. The letter-press is somewhat largely illustrated with woodcuts, the drawings of Mr. F. W. Fairholt. Of them we shall transfer two or three examples into our columns. First, we select one of the famous brasses of Cobham Church, the most perfect and the most numerous assemblage now existing in the kingdom. "The series consists of



thirteen, recording the memory of the Cobhams and Brokes, 'lords and barons of this town of Cobham, with many of their kindred, who for many descents did flourish in honourable reputation.' Of the thirteen, eight are in honour of the knights, and five are memorials of the dames." We may next copy a portion of the "old" College

of Cobham—"a gateway surmounted by the arms of the Cobhams, luxuriantly overgrown with ivy, forming a fine example of picturesque antiquity." This college was founded about the year 1362 by John de Cobham, thence called "the founder."

The college was rebuilt towards the end of the reign of Elizabeth. It is now only a collection of almshouses; its occupants being twenty aged men and women, who have each a little mansion with a neat garden, and an allowance monthly.



We borrow a third cut—the old family state carriage, the date of which is probably not more remote than the reign of Charles II. It is in a good state of preservation, and stands in one of the out-houses.

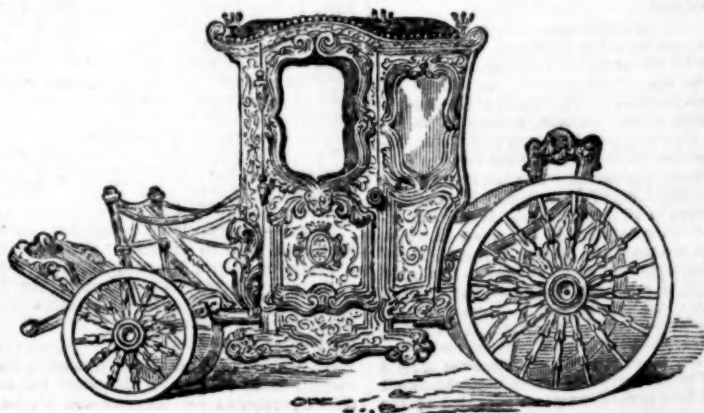
The reader will, perhaps, permit us to give, in addition to these examples of woodcuts, the editor's introductory remarks to this part of the work:—

"The county of Kent holds foremost rank among the shires of England; not alone because of its picturesque beauty, its great fertility, the full and important page it occupies in British history, the abundance and richness of its antiquities, the peculiarities of its laws, the primitive character of its customs, or its ecclesiastical pre-eminence; but, chiefly, because it is regarded as our great island bulwark—our 'vanguard of liberty,'—

"A soil that doth advance

A haughty brow against the coast of France."

Very few of our counties contain so many perfect examples of structures such as it is our purpose to do





pect. The baronial halls of Kent, and the ancient churches of Kent, are among the most remarkable, picturesque, and unimpaired edifices of the kingdom. With Kent, therefore, we commence our work; and although it will be, necessarily, discursive, we may draw from the vast store of wealth with which the fair county supplies us, ample to excite and interest the reader at the outset of our undertaking. Its proximity to the metropolis—from which, if we measure distances by time, it is separated by little more than two hours—supplies a sufficient motive for the selection of Cobham Hall, and the several striking objects in its immediate vicinity. It is situated about four miles south-east of Gravesend, nearly midway between that town and Rochester, but a mile or so out of the direct road. The narrow coach-paths which lead to it are shaded by pleasant hedge-rows, and run between lines of hop-gardens—our English vineyards—infinite more graceful and beautiful accessories to the landscape than the stunted grape-shrubs of France.

"The mansion stands in the midst of scenery of surpassing loveliness; alternating hill and valley, rich in 'patrician trees' and 'plebeian underwood'; dotted with pretty cottages, and interspersed with primitive villages; while here and there are scattered 'old houses' of red brick, with their carved wooden gables and tall twisted chimneys; and glimpses are caught, occasionally, of the all-glorious Thames.

"A visit to Cobham Hall, therefore, furnishes a most refreshing and invigorating luxury to dwellers in the metropolis; and the liberality of its noble owner adds to the rich banquet of nature as rare a treat as can be supplied by Art; the hall—independent of the interest it derives from its quaint architecture—is fine, although not unmixt, remains of the Tudor style, contains a gallery of pictures, by the best masters of the most famous schools, large in numbers and of rare value."

The history of the family—or rather families, for Cobham Hall has not descended from sire to son through many generations—follows; then a history and description of the building; and then some details of interest connected with the locality in which it is situated. The account of Cobham Hall is thus concluded:—

"Although in the course of our work we shall picture many nobler and more perfect examples of the domestic architecture of 'Old' England than is supplied by Cobham Hall, we shall be enabled to call attention to few that afford so rich a recompense at so small a cost—taking into account its genuine remains of antiquity, the magnificent works of Art that decorate its walls, its easy access from the metropolis, and the primitive character and surpassing beauty of the locality in which it is situated."

**UNA ENTERING THE COTTAGE.** Painted by HILTON, R.A. Engraved by W. H. WATT. (The annual print of the Art-Union of London.)

This print is at all events of a high class—the work of the great historical painter of our time worthily engraved. It is at least a large advance upon the last; the next will be still better; and the next better still. This is as it should be. Unfortunately for its universal popularity, the story is not here immediately told; and the meaning is not at once obvious. A beautiful girl restrains the wrath of a lion, as she enters a cottage in which are an old blind woman and a young damsel. This is all that is apparent at once; and we fear immortal Spenser has of readers too few to comprehend the intention of the artist. The subject is taken from the first book of the third canto of the "Faery Queen." Una is seeking her knight, who has been "subtly betrayed" to abandon her; alighting from her "unhastie" palfrey, she laid her dainty limbs on the grasse, to take rest; a ramping Lyon rushed forth suddenly to devour the royal virgin—

"Her angel face,

As the great eye of heaven, shined bright,  
And made a sunshine in a shady place."

The lion, therefore, "his princely puissance did abate," becomes the guardian of her life and honour, her companion, friend, "and faithful mate"—

"Still when she slept he kept both watch and ward;  
And when she wak'd he waited diligent."

So guided and protected, she reaches the cottage; the girl, terrified at the sight not only of the lion but of the lady,

"For never in that land,

Face of fayre ladye she before did view,"  
has closed the door, which Una's "unruly page"

\* The editor expresses a hope that he may receive information from sources in the provinces, by which he may be enabled to introduce into the work structures of great interest and beauty at present little, if at all, known. Many of our readers, when they become acquainted with the character and object of the publication, will be enabled to give him very valuable suggestions.

forthwith opens with his "rude claws," and the lady enters. She finds here

"Abeasa, daughter of Corceca slow,"

and her old blind mother, both "fearfull women" and bad; the younger sinning still, the older living in wickedness and penance, saying upon her beads

"Nise hundred Pater-nosters every day,  
And thrice nine hundred aves."

This point in the life of fair Una was selected by the painter for the subject of his picture. It has been engraved with much ability by Mr. Watt, and may be accepted as an acquisition of value by those who can appreciate what is excellent in Art.

**CHILDREN WITH RABBITS.** Painted by EDWIN LANDSEER, R.A. Engraved by THOMAS LANDSEER. Published by GRAVES and WARMSLEY.

The children, a boy and a girl, are Allen Alexander and Mary Selina, son and daughter of the late Hon. Seymour Bathurst. The boy stands holding a living rabbit, which is carefully packed in a cloth, while his sister stoops, closely hugging to her bosom another well-conditioned rabbit, which seems content to be caressed, as if long accustomed to it. The little maiden's hands are almost buried in the luxuriant fur of the animal, which is expressed with such extreme tenderness of management that it would seem to yield to a breath. It is interesting to follow the keen observation of this distinguished painter, who endows the simplest incident with the language of eloquent description. The pressure, for instance, of the hands on the animal, is described by the partial closing of the eyelids. Besides these two, a number of young rabbits are also seen whimsically arranged in a brown dish. The head of the boy is characterized by infinite sweetness—the head of the girl betokens an understanding in advance of her years. The accessories of the composition are appropriate, and the engraving, which is in mezzotint, is skillfully executed, and most skillfully arranged, in the alternation of softness and decision of touch.

**FACADEN NEU-AUFGEFÜHRTER GEBÄUDE IN WIEN. ERSTE LIEFERUNG.**

Notwithstanding that so very much has been done in architecture of late years, nearly all over the Continent, it is exceedingly difficult to collect authentic information relative to the principal edifices and monuments of recent date in such capitals as St. Petersburg, Berlin, Dresden, Munich, &c.; or to obtain respective series of illustrations of them. Of Berlin and Munich, indeed, several of the principal modern structures are fully exhibited and described in the two architectural publications by Schinkel and Klenze, but then they are only those which were designed by themselves; consequently we cannot learn from them what others have done, or what is the prevalent character and taste manifested at the present day in the architecture generally of those and other cities. Neither are such works as the two just referred to at all calculated for the general public, since they are both exceedingly expensive as to cost, and exceedingly inconvenient as to size: which last is such as to render them fit only to lie upon a table in an architect's office, ready to be opened whenever there may be occasion to consult them. Yet between publications of this class or none at all there is scarcely any alternative, nothing even decent in execution, or at all trustworthy, upon a moderate scale, or superior to ordinary guide-book illustrations, which may be pronounced, nearly one and all, truly detestable, some of them to a degree almost inconceivable. Even in this age of publishing speculations, no one has thought of providing the visitors to such a place as Munich with an Architectural Manual or Companion, expressly devoted to the description and illustration of those edifices which claim attention as works of Art, and not merely because they happen to be public buildings, and, as such, entitled to mention in the ordinary guide book.

It would not be at all amiss to have, in addition to the last, an Architectural Guide Book, also, for every capital that contains many objects of architectural study. Such a vade-mecum would at once clearly inform the stranger to what points he ought to direct his attention, in regard to buildings. Certain we are that a companion of the kind is now needed even by professional men; for we have met with those who, after visiting the Conti-

nent, could give very little if any further account of the architectural novelties they had or might have seen there, than they might have picked up here at home; nay, sometimes not quite so much. Of this we had a very convincing but provoking confirmation, only the other day, when, being in company with an architect who was just returned from a visit to Paris of several weeks, where he had been, not on business, but solely for the purpose of seeing what had been done there of late in his own profession, we found, to our utter disappointment, that, so far from being able to communicate any fresh intelligence, he was actually not aware of the existence of several important works, relative to which we had questioned him. Even those which he had seen had quite escaped his memory: at least, he could give no intelligible account of any of them, or make any remarks worth listening to.

Perhaps the remarks in which we ourselves are now indulging will be considered of the same quality—at any rate, to have very little connexion with the work whose title we have prefixed above. They have, however, been suggested by it, for the publication furnishes illustrations of the recent architecture of Vienna, in outline elevations, and is moderate in price, and sufficiently convenient in size; so far, therefore, it might serve as a model for similar illustrations of other cities; yet, though the idea is good in itself, it might be very greatly improved upon. There is no other information of any kind than what is afforded by the plates themselves—not even a single page of letterpress, nor any sort of advertisement on the wrapper, to apprise us whether we may expect such accompaniment in a future Lieferung. As to the plates, when we say that they are *neatly* engraved, we have bestowed upon them all the praise they are entitled to; since the extreme insipidity of their execution is quite equal to its neatness. Still that is a deficiency that might be put up with, because it does not affect the designs themselves, otherwise than as not showing them so advantageously as might be done by greater spirit and taste in the drawing. Far more grievous is it that, welcome as is in itself the information they afford, it assures us that the modern street-architecture of Vienna is just the same sort of stuff that our speculation builders give us here at home, in rows of showy-fronted houses run up by wholesale, quite overdone as to tawdry finery, but withal sadly poverty-stricken in character; with no lack of pilasters or columns, but without the slightest study of detail, or intelligence of composition; and, though abounding in little conceits, without the glimmering of an original idea. A heavy window-tax would be a most wholesome corrective for the architecture of Vienna; for some of these façades are absolutely "riddled" with windows from top to bottom, and in the same manner, horizontally, on every floor. The consequence is, they have a most vulgar physiognomy, looking like so many barracks or union-workhouses, bedizen out with finery that makes them still more vulgar and ridiculous in the eyes of those who have any intelligence of architecture, or even any sort of good taste at all.

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20	2 5 0	1 19 9
30	4 1 9	3 13 3
40	10 0 4	9 7 6
50		15 12 10

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Age.	For One Year.	For Seven Years.	Whole Term.
20.....	£0 17 8.....	£0 19 1.....	£1 11 10
30.....	1 1 8.....	1 2 7.....	2 0 7
40.....	1 5 0.....	1 6 5.....	3 14 10
50.....	1 14 1.....	1 19 10.....	4 0 11
60.....	3 2 4.....	3 17 0.....	6 0 10

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